

1203 N. Tejon St.,
Colorado Springs,
Colo.

Down Town gallery, I have in my possession two paintings (portraits) which were painted in 1834. I have been told they possess considerable value. They are 22 by 24 inches and on good canvas. They are quite well preserved with the exception of some wrinkles where they were rolled. Are paintings of my maternal Grandfather and grandmother. Were painted in or near Bangor or Lewiston Maine. The artist was a friend of my grandfather and painted the portraits as a personal favor at a reduced price of \$50.00

each. For this reason he
did not autograph them.
Could you tell me how I might
learn the value of these portraits.
I could have them photographed.
Your firm was recommended
to me by Mr. Bartlett of the
Colorado Springs Art Center.
Hoping to hear from you
I remain Resply

E. A. Thomas

The subjects of the portraits
~~are~~ were 18 and 25 yrs of
age.

146 Deading St. Athens.

March 1 - 1947

Dear Edith :- I am mailing in separate cover the Feb'y number of the Georgia Cracker which uses Ralston Crawford's abstract for its cover design.

I was very sorry that you could not get down to our reception. It was a brilliant affair with about 500 attending, and a dozen or more were from out of town. High Museum sent over two of its men with the artist Robt. Phillip.

Will you kindly advise the exact date of the Steiglitz exhibit at the Museum of Modern Art especially if they have a preview affair.

Hope all goes well with you yours.

Sincerely

Alfred H. Balaban.
(over)

P.S. If you can send me the present address of the architects Phillip Goodwin and Edward Stone, I will appreciate it. St. Caldwell has been discussing the O'Keefe matter with some of the members of the Board of Regents. He says he finds them very reluctant to grant honorary degrees.

A.H.H.

Kindly let me know what degrees (and in what colleges) she already had, and if you know where her biography has been published in any certain magazine I can use the information to advantage.

A.H.H.

March 1, 1947

Mr. Fred Malcolm
Edward Stern Company
Sixth and Cherry Street
Philadelphia, Pa.

Dear Mr. Malcolm:

I am writing at the suggestion of Mr. Paul Robinson of Sharp & Dohme in regard to the color plates of a reproduction of a painting, *THE ANGEL*, by Karl Zerbe.

We are anxious to use prints of this reproduction for our Christmas card this year, and also for a catalogue of an exhibition of Zerbe's paintings. As I understand it, Sharp & Dohme have no objections to our using the reproduction for these purposes, and it is only a question of your making the plates available to us.

Could you, at your earliest convenience, answer three questions for us:

How much would you charge to print 2000 reproductions leaving a 1/8" white margin so that the reproduction could be tipped on a catalogue or Christmas card?

How much would you charge us for the loan of the plates - in which case our printer would make the run?

How much would you charge to sell us these plates outright?

In any case we would need the 2000 reproductions later than our catalogue order them

Very truly yours,

Charles Alan
Associate Director

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM.A.GOSLINE, JR. PRESIDENT

BLAKE-MORE GODWIN DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

March 1, 1947

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

I have no plans to definitely be in New York in March so I suggest that you send on photographs of the sculpture by William Zorach. If the Mother and Child isn't too monumental, that is, over life size, I would like to look at it among others.

With all good wishes, I am

Yours sincerely,



Director

BAG:LL

BOARD OF PARK COMMISSIONERS

March 1, 1947.

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

This is to notify you that we have cancelled our insurance covering your pictures

"Witness the Whatless" by Paul Burlin
"Nearly Everybody Reads The Bulletin"
by Ben Shahn

Inasmuch as we have had no acknowledgment of receipt from you, we presume that these pictures have arrived in good condition.

Yours very truly,

BOARD OF PARK COMMISSIONERS

By *Wm H. Sprague*
Acting Museum Director

WRY:GF

March 3, 1947

Dear Channing:

You think you are a bad correspondent? I think you will agree with me that I deserve the medal on this occasion. I am really very much ashamed of myself, but life has been so hectic since I returned that I have not had an opportunity to really get down to a nice chatty letter.

By this time you have no doubt heard from Erwin Barrie, with whom I talked over the whole situation in great detail some time ago. He mentioned that he was planning to visit Palm Beach and would telephone you to discuss further details. He is quite excited about Stevie's work in connection with his new branch where he is planning to show only modern paintings by younger artists. I feel that he can do much more than any other dealer you mentioned, particularly with his sincere enthusiasm for Stevie's work. I promised to be of help to him in this connection with suggestions, etc. He also has some ideas about your work which he can discuss with you, and wants to see Mumford's paintings during his visit.

Marie Sterner was somewhat noncommittal during our conversation after my return, and said she would write you directly. She was pleased however that your show promises to be so swell, from my description.

As you may know, I extended my vacation by remaining in Hollywood (I did not stop in Miami Beach) for about a week. When I returned to New York finally, I stayed just long enough to get completely confused and went off to a conference in Boston. It has only been in the past few days that I have been able to settle down to any work. We opened a Zorach show today and are very happy about it. The gallery is carrying on very well without me and I shall develop into a globe trotter as a result. No matter where I go I shall always remember the beautiful time I had in Palm Beach. You were all so very swell and I enjoyed every minute with you.

I certainly look forward to seeing you all when you hit the big city. Meanwhile, thanks again and my best to you, Mumford and Stevie.

Sincerely yours

The Magazine

ANTIQUES

40 EAST 49TH STREET
NEW YORK 17, N. Y.

ALICE WINCHESTER

EDITOR

March 3, 1947

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Two articles on American painting appeared in ANTIQUES for February 1947 -- American Painting In London, A Comment on the Tate Gallery Exhibition, by the editor, Alice Winchester; and New England Painting 1700-1725, by James T. Flexner, a condensation of a chapter from Mr. Flexner's forthcoming book.

We think you may be particularly interested in these articles, and are sending you a copy of February ANTIQUES under separate cover.

Sincerely,

Ann Kees

Assistant Editor

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

HARRY H HAM
STANLEY S GANZ
JEREMIAH S CONNORS
HARRY H HAM, JR

LAW OFFICES OF
HAM, GANZ AND CONNORS
16 COURT STREET
BOSTON 8

TELEPHONE LAFAYETTE 6722
6723

March 3, 1947

Mr. James Plaut, Director
Institute of Modern Art
Newbury Street, Boston

Dear Mr. Plaut:

In Mr. Raube Walter's behalf, I hereby deliver to you general releases running in favor of Mr. Wesley Lea and The Down Town Gallery. I understand that you will hold these releases until you are notified that Mr. Walters has in hand the \$400.00, a check for which you are to deliver to him.

Yours very truly,

Stanley S. Ganz

ssg-b
enclosures

JOHN RAWLINGS

TELEPHONES
PLAZA 5-2881-2

STUDIO
154 EAST 55TH STREET

March 3rd, 1947

Gentlemen:

In connection with tax examinations now being made on my records for the years 1942-1943-1944, it is necessary for me to submit either duplicate bills or a statement from you to the nature of the various purchases I made from you for said years.

The only records I have are the checks made out to you and these are not sufficient for the Revenue office. I would appreciate it very much if you would give me such a statement for the years in question. I am enclosing herewith, a statement of the dates and amounts of the checks which I gave to you for various purchases. There is a possibility that I may have omitted some checks, in which case, will you please include all items appearing on your records for the years in question.

I regret exceedingly any annoyance this may cause you, but assure you that anything you may be able to do will be appreciated.

Sincerely yours,

JOHN RAWLINGS

Bookkeeper

March 3, 1947

Mrs. Laurance Rockefeller
115 East 67 Street
New York, N. Y.

Dear Mrs. Rockefeller:

Under separate cover we sent you a catalogue
of the Zorach exhibition which opens tomorrow.

All the examples on view are new -- the work
of the past four years -- and I am sure that
you will find a visit very exciting, particularly
since you are interested in sculpture.

I look forward to seeing you soon.

Sincerely yours

EGH1a

San Francisco

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 3, 1947

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Dear Mrs. Halpert:

Attached is our carbon to Mrs. van Bark on the arrangements for the scheduling of the Dove show here. Could you let her and us know if there is any flaw in these arrangements so that we may make the adjustment in good time. Also, may we know at your convenience if any other gallery on the Coast is to have the show or whether we are to ship directly back to New York.

A good many thanks for giving us the pleasure of having this exhibition here.

Sincerely yours,



Grace L. McCann Morley
Director

GMM:nb

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SAN FRANCISCO MUSEUM OF ART

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WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 3, 1947

Mrs. Peter van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, California

Dear Mrs. van Bark:

Many thanks for your prompt reply. We have revised our schedule a little and have managed a good gallery March 21 through April 20. We do not like to open so late in the week, as Tuesday is our regular day. However, in this case, I am afraid to take a chance on some unforeseen delay, and so we shall make an exception. I am counting on your having the show picked up on the fifteenth if you can at all manage to do so. If this does put you to any great hardship and you wish to defer the pick-up until the seventeenth, could you let me know please? In that case, we shall schedule the opening the following Tuesday and resign ourselves to a slightly shorter showing.

Have you heard whether Santa Barbara is taking the exhibition? I understood it was. In that case, Santa Barbara and ourselves could share the transportation cost back to New York which would cut it for both of us. If Santa Barbara does not want the show, have you tried Portland and Seattle? Dove is so important an artist that it seems a pity to bring his work all the way out here without others profiting by it.

Normally, we carry an all-risk policy and I believe the easiest thing in this case is for you to send us an itemized list of the values, and we shall cover with insurance. We have borrowed from the Downtown Gallery previously and they have accepted that arrangement. We shall, of course, cover either until we transfer the exhibition to some other museum or gallery or until it arrives back at the Downtown Gallery, according to how our arrangement works out.

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Mrs. Peter van Bark

March 3, 1947

I am writing to Mr. Fright Ludington asking that he lend us the Arrangement in Form 11. He has always been very generous to us, and I am sure will be again. We shall let you know about his loan before time to ship.

Thank you very much for your help.

Sincerely yours,

Grace L. McCann Morley
Director

GMM:nb

March 3, 1947

Mr. Irwin Shubert
30 Broad Street
New York, N. Y.

Dear Mr. Shubert:

Mrs. Halpert suggested
that I send you a copy of the letter I
wrote to Mr. Szold concerning a painting
by Jack Levine which was owned by Mr.
Podell. We are anxious that this painting
is not peddled around.

Sincerely yours,

Charles Alan

TRUSTEES

Paul K. Walker, President
Paul Thorn, Vice President
J. F. Wingate, Treasurer
Mae Huntington, Secretary
Glen Turner
Vilate K. Reynolds
Glen Samson
C. G. Salisbury

"The Art Center"

Springville High School
Art Association

Springville, Utah

March 3, 1947

HIGH SCHOOL ART COM.

Paul K. Walker
Glen Turner
J. F. Wingate
Mae Huntington
Mary Schwartz
Eldon Reese

Annual National
Exhibit
April 1 to 30

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

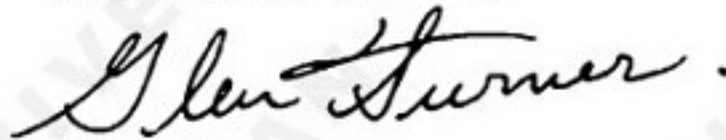
Dear Mr. Alan:

We were happy to hear that you will be able to participate with us in our April exhibit.

The paintings you suggested in your letter will be appreciated very much as an addition to our show.

We shall reserve space for these paintings and we take this opportunity to thank you for cooperating with us in making this year's exhibit an outstanding one.

Sincerely yours,



Glen Turner
Curator

March 3, 1947

Mr. Blake-More Godwin, Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 2, Ohio

Dear Mr. Godwin:

Thank you for your letter.

I am very glad indeed to send you photographs of the Zorach sculpture in the exhibition, those which we consider among the most important of the examples in the show, and certainly of museum calibre.

In each instance the height of the carving is given. Needless to say, each is a direct carving, unique, with no cast in any other material. Of course the "Devotion" would be accepted as an outstanding contribution, although "Victory" in a similar way is equally fine. The head is an extraordinary example in the portrait group. The prices are as follows:

Special Museum Price

Devotion	\$15,000.	12,000.
Victory	10,000.	8,500.
Head of Young Woman	5,000.	4,000.

We may be somewhat prejudiced, but we feel that Zorach is without a doubt the outstanding stone sculptor of our time, and has a vital place in American museum history. I wish that you could see the entire collection on view and get the full impact of Zorach's contribution. If you are not planning to be in New York during the next few weeks, perhaps you would like to have me send additional views of the specific sculpture which interest you most. I should be glad to do so.

In any event, I look forward to hearing from you.

Sincerely yours

EGHla

2656 PENOBSCOT BUILDING
DETROIT

March 4, 1947.

Dear Mrs. Halpert:

I have been away and just now find your letter of February 21.

You are quite right in what you say about both the Marin and the Doves having been available for my consideration for a thoroughly reasonable period of time. My mistake was in the direction of not having the pictures sent out to me so that I could see them in their new surroundings.

Under the circumstances, I very much appreciate your attitude. You gave me a great deal of time and I shall not only gladly pay for it, but expect and want to do so. You must have met with other undecided people and undoubtedly have determined what should be a proper charge in cases of this kind. If you will let me know what you think is right, I shall remit promptly and return the pictures to you.

It is a fact that I am just as enthusiastic as ever about Marin and hope to have not only one but several more of his water colors or oils. I find it difficult to decide or to discover just what I want at the moment and hope that this transaction can be concluded in a manner so agreeable to you that you will be willing to assist me in the future.

Yours very truly,



E. E. MacCrone.

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

DAVID VON SCHLEGEL

Winfield Ave.
Harrison, N.Y.

March 4, '47

Dear Miss. Helvert,

You might remember me as a child playing among
the rocks and boats of Cgunquit.

Since the Army I have been studying and painting;
although I have drawn and painted all my life, up
to this period it was not with the intention of
becoming a painter. The small number of people
who have seen my work seem to like it, and I have
sold quite a few. So I have decided to begin the
search for a dealer. I would like to bring in
several canvasses for you to see, if you are not
too busy. My paintings are mostly of boats and
rocks.

They are not done with any other painter's mannerisms
and they are not what you probably visualize on
hearing the word Marine painting. But I will not
try to describe it. If you will look at my work
I will come into New York any day after Tuesday
March 11 that would be convenient for you.

Sincerely,

David von Schlegel

March 5, 1947

Mr. Peter Lauck
N. W. Ayer & Son
West Washington Square
Philadelphia 6, Pa.

Dear Mr. Lauck:

Niles Spencer was in the gallery the other day and remarked that he had never received a payment of fifty dollars for the sketch he submitted for the Container Corporation series. Would you please look into this at your earliest convenience?

I have not had an answer from you concerning any commission you might have for Falster Crawford while he is in Honolulu. I believe Mr. Bach, of your organization, who is in Honolulu, wrote to Philadelphia about some ideas for Crawford. Do you know anything about this?

David Fredenthal is going to Michigan in April to execute a large commission. While he is there he thought he might have some new ideas for a painting of that state for the Container Corporation. If you have not settled on something for Michigan, would you like him to take another crack at it?

Sincerely yours,

Charles Alan

March 5, 1947

Mr. Harold Goldsmith
Popular Publications
205 East 42 Street
New York, N. Y.

Dear Harold:

You will note that the 10% deduction was made on the enclosed bill. I believe I explained to you that the arrangement with the Institute of Modern Art was that they would receive 10% on sales. We agreed that it would be more advantageous for the Institute, and particularly for the buyer to make out a check directly to the Institute as a contribution to a tax free institution classifying the \$120 sum as an outright gift, deductible from your income tax. Will you therefore be good enough to make out the check for \$120 to the

Institute of Modern Art
138 Newbury Street
Boston, Massachusetts.
Attention, Mr. James Plaut.

Sincerely yours

EGH1a

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MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

MARCH 5, 1947

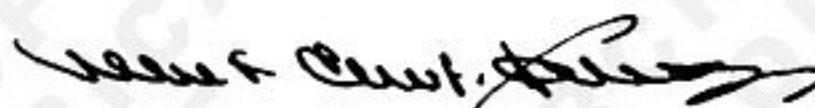
DEAR EDITH:

IT WAS GOOD TO HAVE A VISIT WITH YOU
IN NEW YORK AND I ONLY REGRET THAT WE CAN-
NOT ADD MORE CONTEMPORARY AMERICAN PAINTINGS
TO OUR COLLECTION AT THIS POINT.

REGARDING THE JOHN MARIN BIOGRAPHY,
THE UNIVERSITY OF CHICAGO PRESS IDEA, WOULD
YOU PLEASE DETERMINE AS FAR AS YOU ARE ABLE
THE POSSIBILITY OF RECEIVING UNANIMOUS
APPROVAL FOR SUCH AN AUTHORITY AND DE-
FINITIVE WORK. THE BOARDMAN ROBINSON WILL
ILLUSTRATE PRETTY DEFINITELY WHAT THE PRO-
DUCT OF THE PRESS HAS IN QUALITY.

WITH BEST WISHES TO YOU.

YOURS CORDIALLY,



ALBERT CHRIST-JANER

ACJ/cm

MRS. EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

March 5, 1947

Mr. G. H. Edgell, Director
Boston Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Edgell:

As I informed you during our telephone conversation, I arranged to spend an evening with John Marin to go over the various matters pertaining to his exhibition.

After considerable conversation, I finally convinced him that it would be more important for him to be represented with one of his outstanding oils in the Boston Museum of Fine Arts, and under the circumstances it would be advisable for him to accept my suggestion to make the offer so tempting that the museum could not possibly refuse to take advantage of it.

While I feel that it is vitally important for the museum to have a top Marin in its collection, and even at \$10,000 his price is not high for what Marin contributes to art history, I realize that it is also important for Marin to be represented in the Boston Museum collection. In addition I do want to extend a cooperative hand to Mr. Plaut and the Institute.

Thus, the price of "Composition, Cape Split", the large oil which was selected by your committee for consideration is now offered to you for \$4000, a price way below any figure listed by Mr. Steiglitz in the past. The consigned price of \$5000 represented a considerable reduction from the original figure at An American Place, and now with a further cut to \$4000 I am sure that you can convince every one on your board that the museum would be getting a great picture at a rare bargain price.

I hope that you make this decision at your meeting on March 13th. My best regards.

Sincerely yours

IGHla

P.S. If you are planning to be in New York this month please come in to see the superb Zorach exhibition of new sculpture.

March 5, 1947

Mr. Robert H. Tannahill
103 Moran Road
Grosse Pointe Farms 30, Michigan

Dear Mr. Tannahill:

We were very pleased to learn that the Detroit Institute acquired the Dove, particularly since we consider the example chosen a particularly outstanding one. Of course we are grateful to you for your generosity. The bill was sent directly to Mr. Richardson as you requested.

Marin is now busy assorting his paintings and by the time you arrive here in April, we shall have a superb collection for your selection. It will be nice to see you again.

Sincerely yours

EGH1a

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR. PRESIDENT

BLAKE-MORE GODWIN DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

March 5, 1947

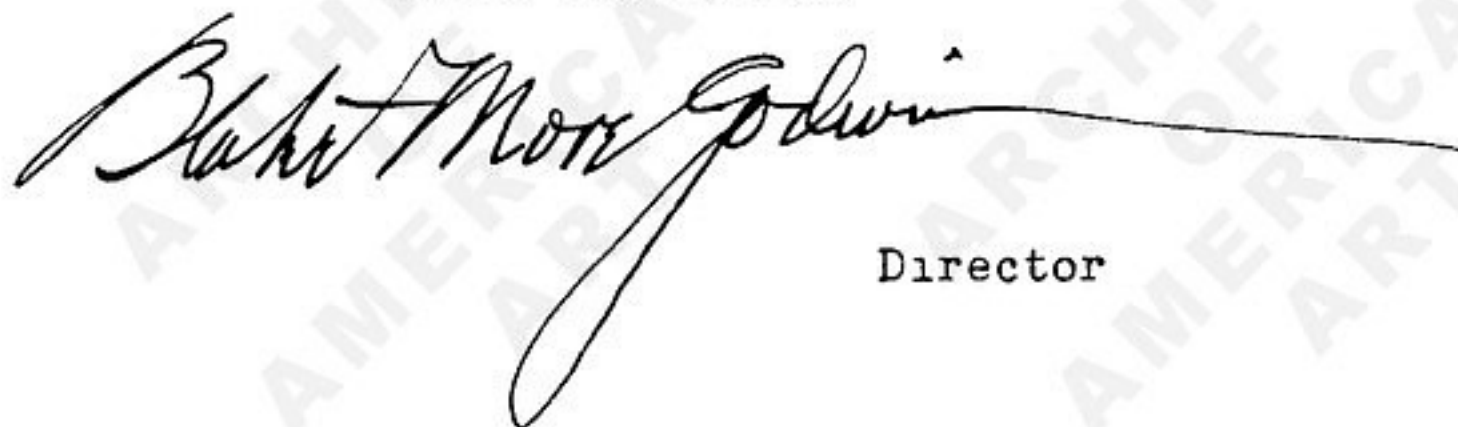
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for the photographs of the Zorachs. They are certainly impressive. We will give consideration to them if it is at all possible. I should say that we are quite upset at the moment due to the death of Mr. Gosline.

With all good wishes, I am

Yours sincerely,



Director

BMG:LL

March 5, 1947

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Dear Virgie:

arrived

This morning three ENORMOUS cases from Brugger. They were so big that we could not possibly receive them. We had to have them delivered to Budworth to unpack. We spoke to Budworth, persuaded them to keep the costs down, so the entire unpacking will only cost \$15. Please, however, address any large shipments to Budworth, and have Brugger notify them of the probable arrival date and that the cases contain paintings for us. All the paintings are labeled anyway, or should be. If you send small shipments (watercolors and such) we can unpack them here.

We had a letter from Dr. Torley, enclosing a copy of a letter to you. All the arrangements are satisfactory to us. What about Bear? I thought Torley did not want the show until April 15 and that Bear could not take it before June 1st. Do try your best to work this out between them. What is he doing with Poland? If he has not been up to see the show I think you should telephone him and get him to come up. After all, it is a great opportunity for these museums. It may be years before there will be collection of Love paintings like that on the coast again. He is one of the really important contemporary artists and up until this time Stieglitz did not permit such an exhibition to travel.

We are anxious to hear how the Love show is going. Also very anxious to have an answer about our idea concerning Louis Pomerantz. Please let us know as soon as possible.

Best to you,

March 5, 1947

Mr. D. S. Defenbacher, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Dan:

There has been considerable correspondence about the Shahn and Crawford paintings which were received some months back in damaged condition.

As both pictures are out of the market and will continue to be so until they are repaired, we are eager to have the matter attended to without any further delay and we cannot have the repairs made until after the settlement is effected with the insurance brokers. Would you please have some one follow this up. We shall be grateful.

I am sorry that I did not see you after you got back to New York. Life is hectic, aint it ?

Sincerely yours

EGHla

March 6, 1947

Dear Alfred:

We received a copy of your January number of the Georgia Cracker and were very much impressed with the publication and the excellent write-up which appeared about your collection. We also liked the reproduction. Now I am looking forward to your February number.

I cannot tell you how sorry I was not to have participated in the big event which took place in Athens. Your letter arrived while I was down in Florida and by the time I came back, life was too complicated for me to get away once more. I still hope that I can get down to see you and the paintings. You must be gratified that your contribution to American culture is being so well received. All this should encourage others to do likewise.

The exact date of the Steiglitz exhibition has not been set, but from latest reports it will be some time in May. You may rest assured that I will keep you informed about these activities, and for your information, I am still working on the idea of having some of the collection presented to the University of Georgia.

Philip Goodwin's address is 875 Fifth Avenue, New York. Did you read that he and Stone have just been appointed to design the new wing for the Museum of Modern Art?

If in the University Library you can locate a copy of Life Magazine dated February 14, 1938, you will find some biographical notes on O'Keeffe. I find that she was conferred the Honorary degree of Doctor of Fine Arts by the William and Mary College in Virginia in 1938. I believe the same degree was conferred on her by one or two more universities. If I can locate any further information I shall let you know. Meanwhile, my best regards.

Sincerely yours

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FEDERATION OF JEWISH PHILANTHROPIES

71 WEST 47 STREET • NEW YORK 19, N.Y. • BRYANT 9-7130



\$12,000,000 - THE COST OF HELPING IN 1946

Office of the Treasurer
LOUIS J. GRUMBACH

March 6, 1947

Mrs. Edith Halpert
c/o The Downtown Gallery Inc.
43 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

Thank you very much for your check of \$200
in payment of your pledge to Federation's 1946 campaign.

It should be a source of real satisfaction and
pride that you have helped make possible the maintenance
and operation of Federation's great communal network of
hospitals, health and welfare institutions. The 350,000
men, women and children whom Federation served last year
are still the community of need to which Federation
ministers today.

We thank you, therefore, not alone in the name of
the officers and board of Federation, but also in the name
of all those in our city whom your gift will do so much to
help.

Sincerely yours,

LJG:ME

Treasurer

\$7,000,000 NEEDED IN 1946 TO ACHIEVE THE \$21,000,000 BUILDING FUND GOAL
A special intensive campaign will be conducted this year to raise this amount

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March 6, 1947

Mr. Charles Fuller
645 Madison Avenue
New York, N.Y.

Dear Mr. Fuller:

Enclosed please find our check for \$72.50 representing the differentials in rent of apartment 5R at 32 East 51st Street at the usual rate, for Feb. and March. The balance will be held escrow until such time as a final disposition has been made of the rent for this apartment.

Very truly yours,

ARTHUR C. BORACH, INC., Agent

BY 

ASL:FO
Enc.

March 6, 1947

528.88
10 -

Mr. T. J. Muldoon
Kende Galleries, Inc.,
Gimbel Brothers
33rd Street and Broadway
New York 1, N. Y.

Dear Mr. Muldoon:

On my return from a lengthy vacation I found an accumulation of correspondence, together with your check amounting to \$528.88. Accompanying your check was an explanatory accounting which in addition to the commission of 20% includes two items; one \$10 for restoration and the other, \$31.52 for expressage. The return expressage has also been charged to us. I do not have the specific amount of the latter. However, I might say that we had not requested any restoration and know of no such need. When you asked me to send the things to you because your trucks were busy at the time, my understanding was that the transportation was to be taken care of by you and that we were to get the truck purely as a cooperative gesture, on my part. These two items I feel should definitely be refunded.

I might say that as a whole I was not only disappointed, but rather shocked at the results of the sale. Aside from the fact that three French pictures did not sell, the prices on the others were really astonishing. In referring to catalogues of recent sales, lesser examples by the same artists brought far higher prices, at Parke Bernet. I am referring specifically to Pasoin, Dickinson, Lebouska and Hartley. A Cope brought \$100 at Freeman's in Philadelphia. I am sorry that all of this occurred as I had been working with several of our clients who have sizeable collections, some very important. They were waiting for our experiment to make their decision. Naturally I am not in a position to make any enthusiastic recommendations, although we did have a pleasant time making the arrangements with you.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SZOLD, BRANDWEN & SHUBERT
30 BROAD STREET
NEW YORK 4, N.Y.

March 6, 1947.

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Alan:

This is to acknowledge your letter of
the 3rd enclosing a copy of a letter sent by you to
Mr. Szold.

I spoke to Mr. Szold, and he tells me
there is no present thought of selling the painting.
Should sale be considered he promised me that the
Gallery would be advised in ample time.

Sincerely yours,

Lin! Shubert

March 6, 1947

Mr. E. A. Thomas
1203 N. Tejoir Street
Colorado Springs, Colorado

Dear Mr. Thomas:

If you have photographs of the two paintings referred to in your recent letter, we should very much like to see them.

In writing would you be good enough to indicate the price you have in mind so that we can consider the pictures fully.

Sincerely yours

EGHla

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March 7, 1947

The Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Sirs:

We wish to confirm having entered into the following agreement with you, as agent for Stuart Davis for the use of his pictures in our designs:

"ELEGANTER NO"

- a. You grant us permission to reproduce picture as designs on scarves, affix domestic copyrights to said scarves if we deem it advisable. We are to have the exclusive right to the reproduction of this work for the above mentioned purpose only for the duration of the copyright. You however are to retain the property right to this picture and all other reproduction rights.
- b. We agree to pay you a royalty on merchandise manufactured by us incorporating said picture as a design as follows:
Silk Scarves: 10% of the wholesale selling price less cost of silk, in any case not less than seventy-five cents per scarf for the first two thousand scarves actually sold and thereafter ninety cents per scarf for all scarves actually sold in excess thereto.
Said royalty is to be paid annually on January 20th on the basis of fabrics etc. sold during the preceeding calender year.
- c. You shall have the right, upon request, to examine our books of account, insofar as they relate to you.
- d. Since the proper presentation of the reproductions will require advertising and publicity you agree to permit us to include your name in our advertising and publicity material, and not to permit your name to be used by or for any other manufacturer or designer of scarves for a period of three years.
- e. For a period of three years from this date you agree not to permit or grant others either directly or indirectly the right to reproduce any or all of your other pictures as designs for scarves.
- f. No changes shall be made in adapting the original for reproduction without your prior approval.
- g. Neither party shall assign this contract without the prior written approval of the other party.

CONTEMPORARY DESIGN, Inc. • 711 FIFTH AVENUE NEW YORK • PLAZA 5-0711

page 2

We enclose herewith our check in the amount of one hundred dollars as an advance against royalties to be paid under this agreement. This letter is sent to you in duplicate and we would appreciate if you would sign and return copy.

Yours very truly,

CONTEMPORARY DESIGN INC.

James Freeman

President

We have read, accepted and agreed to the foregoing as the agreement between us which authorizes you to reproduce the pictures of Stuart Davis for the above mentioned purposes.

.....

March 7, 1947

The Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Sirs:

We wish to confirm having entered into the following agreement with you, as agent for Georgia O'Keefe for the use of her pictures in our designs:

"PURPLE PETUNIA"

- a. You grant us permission to reproduce picture as designs on scarves, affix domestic copyrights to said scarves if we deem it advisable. We are to have the exclusive right to the reproduction of this work for the above mentioned purpose only for the duration of the copyright. You however are to retain the property right to this picture and all other reproduction rights.
- b. We agree to pay you a royalty on merchandise manufactured by us incorporating said picture as a design as follows:
Silk scarves: 10% of the wholesale selling price less cost of silk, in any case not less than seventy-five cents per scarf for the first two thousand scarves actually sold and thereafter ninety cents per scarf for all scarves actually sold in excess thereto.
Said royalty is to be paid annually on January 20th on the basis of fabrics etc. sold during the preceeding calender year.
- c. You shall have the right, upon request, to examine our books of account, insofar as they relate to you.
- d. Since the proper presentation of the reproductions will require advertising and publicity you agree to permit us to include your name in our advertising and publicity material, and not to permit your name to be used by or for any other manufacturer or designer of scarves for a period of three years.
- e. For a period of three years from this date you agree not to permit or grant others either directly or indirectly the right to reproduce any or all of your other pictures as designs for scarves.
- f. No changes shall be made in adapting the original for reproduction without your prior approval.
- g. Neither party shall assign this contract without the prior written approval of the other party.

We enclose herewith our check in the amount of one hundred dollars as an advance against royalties to be paid under this agreement. This letter

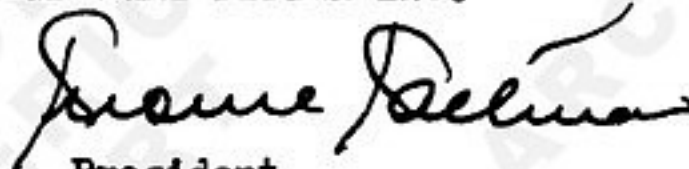
CONTEMPORARY DESIGN, Inc. • 711 FIFTH AVENUE NEW YORK • PLAZA 5-0711

page 2

is sent to you in duplicate and we would appreciate if you would sign and return copy.

Yours very truly,

CONTEMPORARY DESIGN INC.


President

We have read, accepted and agreed to the foregoing as the agreement between us which authorizes you to reproduce the pictures of Georgia O'Keefe for the above mentioned purposes.

.....

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March 7, 1947

Mr. Harpo Marx
701 North Canon Drive
Beverly Hills, California

Dear Mr. Marx:

The art business has been so hectic this season that I have been shamefully neglecting my work. I am referring specifically to our proposed transaction in connection with your painting "Child in Wicker Basket" by Joseph Stock. Mrs. Van Bark has written to the effect that you had sent the painting on to Vanbark Studios.

Before we make any final arrangements I want to make sure that there is no misunderstanding. When you were here I offered to take the painting back in exchange for the O'Keeffe which you liked. If you do not want to be limited to any one artist it is entirely satisfactory to me and we would have the early American portrait shipped to us, sending you a credit for \$1600, the purchase price less the packing and shipping expenses in which we were involved. Naturally you would not want us to take a loss.

If these arrangements are satisfactory I shall communicate with Mrs. Van Bark at once, asking her to send on the painting to New York. And, when you and Mrs. Marx are here again we can show you our newest array of hand-made pictures for your selection. I do hope that you will pay us a visit soon.

My best regards.

Sincerely yours

EGHla

March 7, 1947

Dr. E. O. Holland, President
The State College of Washington
Pullman, Washington

Dear Dr. Holland:

About two months ago Mr. Griffin, in answer to a letter I had sent him, advised me that you were in charge of purchasing works of art for the Orton Collection. He also mentioned that he would give you our brochure which gives biographical notes and has a number of reproductions of the work of artists we represent.

I hope that when you are next in town you will drop in to see the paintings and sculpture we have on view. We shall be very glad to cooperate with you at any time.

Sincerely yours

EGH1a

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

March 8 1947

CABLE ADDRESS: MUSART CLEVELAND

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22 N.Y.

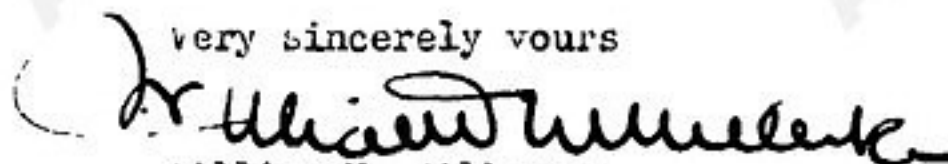
My dear Mrs. Halpert:

Your letter of February 21st came while I was in Sun Valley skiing. I am just back and there is no chance of my getting to New York during March.

We have always hoped that we might have a sculpture by William Zorach. We have a watercolor which we enjoy very much, but the sculpture has never eventuated. You know the terrible difficulty that museums labor under, funds are given for special purposes or special categories. Sculpture has never been included in that group and we have never been able to acquire sculpture as we have wanted to. Fortunately, we have had many gifts in that field. The last is by Robus, another Clevelander, from the Schilling Fund.

I wish you had an idea where we might get a generous donor.

Very sincerely yours


William M. Milliken
Director

WMM:S

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

March 8, 1947

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
41 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mrs. Kaldis returned earlier than she expected so would you be good enough to send the photographs which Mr. Washburn requested in his letter of February 27 to her at the above address instead of to Hastings on the Hudson in New York.

If you have already sent them, I'm sure that Mrs. Moran will forward them to Mrs. Kaldis here at the Museum.

With many thanks, I remain

Sincerely,



Secretary to
Mrs. Laurie Eglington Kaldis
Director of Public Relations

LD

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER MASSACHUSETTS

March 10, 1947

Dear Edith:

Your picture and Steel Pen drawing have been so useful to us in helping form the exhibition "Seeing The Unseeable" that it is with real regret that I write to tell you that they are being packed within a few days for return to you.

May we have permission to reproduce the painting and drawing in the book we plan to publish on the exhibition? I trust there will be no objection and assume that you would like to have the name of the Downtown Gallery occur in a credit line unless the picture is sold before the book is published. The date of this is uncertain at the moment. However, I'll see to it that you receive a complimentary copy when it is issued.

Sincerely yours,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

My apologies for not having taken care of Niles Spencer's \$50.00. I wrote him asking him to do another sketch and never had an answer. As there had been no rush, I thought perhaps he was just taking his time about it. If he is still interested in doing another sketch, we would be very glad to have him represented in the Campaign.

I'm afraid I have nothing for Ralson Crawford in Honolulu.

If David Fredenthal is still interested, we would like him to take another shot at it. Of course, we can pay only the \$50.00 sketch fee to each of them.

Mr. Coiner is away now, so I can't give you any definite information on Crawford. If any arrangements have been made they must have been made through Mr. Coiner as I know nothing about it.

Sincerely,

Peter Lauck
Peter Lauck *sh*

March 10, 1947

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thirty-seven inner drive . . . saint paul, minnesota

March 10, 1947

Dear Charles,

I had intended to write you long before now to explain why I have not been to the gallery for so many weeks, but my schedule for the last month and a half has been an unusually busy one, and, consequently, my letter writing has been sadly neglected.

During the month of February I flew a DC4 schedule to Chicago, which, because of such a short trip and a 28-day month, I was required to fly a great many trips. I am again flying a Chicago trip this month, but hope to get back on the New York run next month.

I missed seeing your exhibition of drawings at the gallery, but hope it will not be long before I can again get over to see you.

Inclosed is a check for \$300 which you may credit to my account.

Hoping to see you soon, and with very best regards, I am,

Sincerely yours,

John Steiman

March 10, 1947

Dear Sirs:

This will acknowledge receipt of
Seven paintings by Dove safely and in
good condition on March 3, 1947.
Thank you so much.

PHILLIPS MEMORIAL GALLERY
1600 21st Street, Washington 9, D. C.

PHILLIPS MEMORIAL GALLERY
1600 Twenty-First Street Washington 9, D.C.



BUILD YOUR FUTURE
WISELY. SAFELY.
U.S. SAVINGS BONDS



The Downtown Gallery,
32 East 51st Street,
New York 22, New York

March 10, 1947

Railway Express Agency
10th Avenue & 33rd Street
New York, N. Y.

Gentlemen:

We have just received notice from the Dallas Museum of Fine Arts, Dallas Texas, to the effect that seven boxes containing paintings were shipped to us on March 4th. As we have no facilities in the gallery for unpacking we should like to have the boxes delivered to W. S. Budworth & Sons, 424 West 52 Street New York. The Railroad Waybill number is 568-306, Prepaid.

Sincerely yours

EGH1a

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 10, 1947

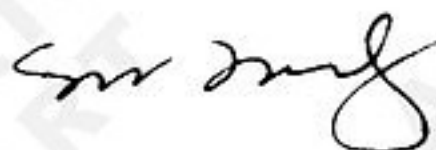
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

According to the attached carbon we have arranged our dates now for the Dove show for April 22 through May 18. I hope this will work out. Could you give us instructions concerning the return of the paintings afterwards? It is too bad since they are here on the Coast that they cannot be shown elsewhere. Have you thought of suggesting a showing to Portland and Seattle?

With many thanks,

Sincerely yours,



Grace L. McCann Morley
Director

GMM;kb

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SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 10, 1947

Mrs. Peter van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, California

Dear Mrs. Van Bark:

With a readjustment of our schedules we can show the Dove exhibition April 22 through May 18 and are entering that on our calendar. That should allow ample time for Santa Barbara and for shipping here. Thank you very much for your kindness in making these arrangements.

We assume that you will work out a way for Santa Barbara and ourselves to share in the transportation cost in return to New York; otherwise it is probably simpler for Santa Barbara to pay the charges from Los Angeles there, and we will pay those from Santa Barbara here - that is, they may send express collect.

You will furnish me with a list of the values of the paintings for insurance purposes in good time so that we may cover in transit as well as during their period here.

Many thanks.

Sincerely yours,

Grace L. McCann Morley
Director

GMM:kb

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SZOLD, BRANDWEN & SHUBERT

30 BROAD STREET

NEW YORK 4, N. Y.

March 10, 1947

Mrs. Edith Halpert,
52 East 11st Street,
New York, New York.

Dear Mrs. Halpert:

I spoke to Mr. Lademan last week regarding the data necessary for the real estate tax protest to be filed this week, and he promised to get it for me before today. I have not received it.

Since the protest must be filed before the 15th, I am enclosing it for signature. I suggest you sign the same at the place indicated by your initials, have your signature sworn to before a Notary Public or Commissioner of Records, and return it to this office by noon. If you will check with Mr. Lademan as to what he forwards on statement of operations he asked for, we will annex it to the protest and file the same.

If we do not have the papers completed by Friday, we will not be able to file the protest.

Very truly yours,



encl.

For your edification, the following is a day by day account of gallery viewers from Feb. 22nd through last Saturday:

- Feb. 22 None
- Feb. 24 3 artists
 - 1 frame maker
 - 1 moron
 - 2 'my child does better'
- Feb. 25 2 Folk art (result of antique show) (too expensive)
 - 1 artist
 - 2 sincere lesbians
- Feb. 26 1 used to know Dove (gave us many interesting anecdotes and bits of information.
 - 2 dames
 - 3 never heard of Dove
 - 1 liked Dove very much
 - 5 students of art
- Feb. 27 Wright Ludington
- Feb. 28 Buddy de Sylva 'Dove's an amateur'
 - 2 artists - unimpressed
 - 1 intellectual - disliked show
 - 2 artists - he knew Steiglitz and Dove when he worked at Phillips. Liked gallery.
- March 3 None
- March 4 1 rag salesman (terrible for fabric wholesale sales and knew Steiglitz very well. Likes Dove. 'Anything creative out in this country is a gift to'
 - 1 ex-first-promoter and owner of his furniture store down the street. Trying to understand. Now people line de Sylva.
 - 2 interested. Friends of Valentiner. Thought gallery wonderful
 - 3 swooned
 - 2 members of 'Society in Art' had to be watched closely!
 - 2 liked. 1 teacher at art center
- March 5 2 'very good people in gallery'
- March 6 2 regular visitors - didn't like
- March 8 Dr. Valentiner.

All of which leads me to answer your question about going to Louis. I'm not sure. From the above you might conclude that we think it would be a waste of time and money, and I am afraid you would be right, however pleasant it might be to have him. Also, we do not have the guest room free, as Peter's parents have been with us since last November, and they do not plan on returning to Poland until mid-August or September. And the rooming problem is worse, if anything, now.

Vanbark Studios

Telephone
SUmet 2-4538

CUSTOM - BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

-2-

About Valentiner - between your visit to him and Peter's unanswered visit - he he seemed not to be in, we certainly developed quite a complex about him, and thought he must be some kind of an ore. However, he knew he must want to see the Doves, and when his friend told us he didn't have transportation, Peter called up and offered his services - so we did it out Saturday, and he was very charming and interested. He definitely wants a dove, but is stuck for money. He is trying to see if he can find someone - with dough and taste. He really thinks it pretty hopeless out here. At least will give me anything that isn't American (!), he Silva's given all he'll ever give, Mrs. Wittman is too ill to bother, etc. etc. etc. He certainly doesn't have any faith or trust in any of the movie colony. Anyway, he pointed out the house he lives, and I only wish we ~~xxxxx~~ could find an angel. If you have any ideas, let me know. Peter certainly ought to have one there. Valentiner also liked the idea of a dove, although he had never heard of him, and he also interested him in Ben. In fact, he showed him as much as we could without crowding him. Told him about the Dorbe show - the idea to have one. Also, the idea to have a display. And so on and so on.

Just close, but will let you know about the dove show.

unusually,

1.15:16
Vingse

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RALPH ALLAN
PROMOTION PUBLICITY

11 March 47

244 EAST 55TH STREET
NEW YORK 22

PLAZA 3-2654

A Plan For Publicity

General Aim:

To stimulate throughout the country a lively interest in the work of contemporary American painters and through that interest to increase the number of active collectors of their works.

General Methods:

This campaign must be conducted on a national level...in the widest sense of the words. This means that, in addition to using magazines and other media with national circulations, a heavy concentration of effort must also be directed, simultaneously, toward local media such as newspapers. To illustrate: General stories on the concurrent exhibitions to be held in September will be sent out by Associated Press and other news services to newspapers throughout the country. At the same time, stories with an added regional angle (based on localized facts connected with the works or personal backgrounds of various painters) should be sent to appropriate local newspapers whose editorial interests such stories would serve. This, of course, means that special emphasis will be focussed on specific artists in various regions, although it is not our intention to "plug" any group of painters to the neglect of others, and even locally angled publicity must be tied up with the general idea. Also, into general publicity the personal angle will enter....as in the case of illustrated articles for example. Always in publications of a general nature certain painters and certain exhibitions will have a stronger editorial appeal than others but every effort must be made to distribute such emphasis as equally as possible...even against editorial preference.

It is not our intention in this plan to list all magazines and publications which could be employed in this campaign. They are fairly obvious, and the receptive attitude of their editors may be taken for granted. Also, since the writer does not know at this time what artists or what galleries will be concerned in this promotion even his specific suggestions must be of a somewhat general nature.

The initial focal point for all publicity will be, of course, the exhibitions planned for September. Advance stories (of a secondary nature) should be planted during the three weeks preceding the exhibitions, with the major stories held out to coincide with the openings.

RALPH ALLAN
PROMOTION PUBLICITY

244 EAST 55TH STREET
NEW YORK 22

PLAZA 3-2654

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Specific Methods:

a) The Published Word

Highly newsworthy is the organization of the Artists' Equity, and since they are not yet ready to publicize their own organization it will be mutually beneficial to tie up their story with yours. Their aims and purposes should form the basis for a stimulating article for the widely-circulated "Readers' Digest". Their story's appeal to newspapers and news magazines is obvious.

A very popular illustrated feature in "The Ladies' Home Journal" is entitled "How America Lives". This feature has embraced families of all types and in all income brackets and has included many people in whose lives the collecting of antiques, old glass etc., has played a part. The editors will welcome a story on a family in whose lives the collecting of American painting has figured prominently. These are dignified articles, and leads as to possible suitable families could be furnished by the art dealers.

Magazines of fashion are becoming increasingly art-conscious and may be used in a variety of ways beyond the placing of special articles on exhibitions and painters. The American painter can be stressed, not only through the use of paintings as "background" for fashion photographs, but also through the use of portraits of prominent people posed with their American paintings.

In magazines stressing personalities (Viz the "Interesting People" department of "American Magazine") both painters and collectors could be featured to your advantage. This applies too, to national weeklies like the Saturday Evening Post and Colliers.

In magazines dealing with the American home (House & Garden, House Beautiful, Architectural Forum etc.) American paintings may be "planted" in the houses illustrated. More important, articles stressing the relationship of pictures to the home and to decoration would be welcomed.

Picture magazines, like "Life", are naturals for articles on such a promotion as this, especially since that promotion will be backed up with national news coverage.

Miscellaneous magazines including business magazines (such as that published by the art-conscious International Business Machine Co.) and certain of the more serious college publications should be covered through the distribution of special releases.

RALPH ALLAN

PROMOTION PUBLICITY

244 EAST 55TH STREET
NEW YORK 22

PLAZA 3-2654

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Specific Methods:

b) Radio

Commercial radio offers little possibility for use. Time is prohibitively expensive and most established commercial programs are unsuitable. However, there are some exceptions. Artists could be interviewed on certain topical programs where the work of the Committee and the Artist's Equity in connection with the September showings could be a matter of discussion. Guest spots are available on a number of such programs. "Information Please" has in the past welcomed many practitioners of other arts as guests. It is possible that a suitable painter could be placed on their board of experts, although any serious mention of your cause would necessarily be extremely brief.

The purchase of certain inexpensive radio time on such local stations as WQXR might be helpful in creating advance interest for the exhibitions. And certainly the New York City municipal station will support the project fully.

c) Direct Mail, Sponsors etc.

While it is understood that no formal list of "distinguished sponsors" is desired for the exhibitions, it is important to have governmental recognition both federal and municipal. This can be obtained only in the name of the Committee (as yet untitled) but properly presented the endorsement of the President, the Mayor of New York, and other dignitaries can be obtained. Although each gallery will have its individual exhibition opening simultaneously we feel that one brochure (with sponsorship mention incorporated) should be prepared for all galleries involved. It would be preferable if the mailing were attended to by this office in order to avoid duplication. However, if mailing lists are zealously guarded the individual galleries could attend to this. This is a matter for the committee to decide. If each gallery is planning a formal "four to seven" opening invitations for such events will necessarily emanate from the individual gallery.

March 11, 1947

Mr. Andrew F. Ritchie
Albright Art Gallery
Buffalo, New York

Dear Mr. Ritchie:

If you have not already done so, we would appreciate it if you would ship the Shahn painting THE FINGER to us as soon as possible, by express. We would like to hang this painting in our Spring Exhibition of new paintings which opens on March 31st.

Thanking you for your cooperation, I remain

Sincerely yours,

Charles Allen
Associate Director

Clancy 3:00

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET, N. W.

WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director

March 11, 1947

Mrs. Edith G. Halpert,
Downtown Gallery,
32 E. 51st Street, New York.

Dear Mr. Halpert:

Since the arrival of the two oils by Dove "Lake, Afternoon" and the "Park" I have decided to purchase them both on condition that payment can be postponed until later in the year. We are still sending Mrs. Dove checks each month on our previous arrangements with Stieglitz. As you know from my last letter I had thought of only getting the "Park" but on seeing the "Lake, Afternoon" again I am charmed by its humour and its color and remember how much I wanted the picture when I first saw it at An American Place a good many years ago. We will be glad to pay meanwhile for the water colors. The Marin exhibition is creating tremendous interest and great enthusiasm in Washington.

Sincerely yours,

Duncan Phillips

DP.E

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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LC	Deferred Cable
NLT	C Night Letter
220p	

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of destination

N243 PD VIA KL VIA RK UNKN ROCK CENTER WX KANSASCITY MO 11

DOWNTOWN GALLERIES

32 EAST 51 ST ZG

HAVE NOT RECEIVED PICTURE PURCHASED FEBRUARY FIFTH WIRE ME
WHEN IT WAS SHIPPED AND TRACE

R HUGH UHLMANN.

UHLMANN.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

RALPH ALLAN
PROMOTION PUBLICITY

PLAZA 3-2654

12 March 1947

244 EAST 55TH STREET
NEW YORK 22

Mrs. Edith G. Halpert,
32 East 51st Street,
New York, N.Y.

Dear Mrs. Halpert:

Here is an initial plan for publicity.

I have not mentioned any art magazines in this discussion as it goes without saying that their coverage will be complete automatically.

I have given a lot of thought to the question of my fee. I am very anxious to take on this promotion ...it is one of the most interesting ones ever offered to me....and I have decided that the fairest system of charging for it would be on a "cost plus" basis. It is a big promotion and there will be heavy operating expenses. On a yearly basis, I am asking \$100.00 a week. It will be necessary for me to devote my full time for at least the first three months of the campaign, as well as a large proportion of time subsequently. Under this plan, the Committee will pay for certain expenses, as follows:

Cost of photographing painters and paintings
and supplying glossy prints for reproduction.

Mimeographing and mailing copies of releases
sent out in large quantities. Postage on same.

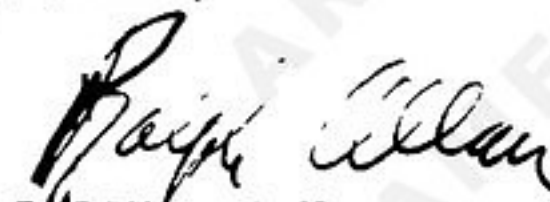
Costs of any special stationery, or printed
announcements which may be used. Postage on same.

Out of town travel expenses (if any).

Other expenses will be paid for by this office.

I can assure you that my contacts with magazines and newspapers are wide and solid both in and out of town. I am available at any time for further discussion with you or other members of the committee.

Very truly yours,


RALPH ALLAN

RA;CF

Meeting held between Artists Equity and Dealers
March 12, 1947 at the Downtown Gallery 32 E. 51 St.

Artists Equity represented by Messrs. Kroll, Kuniyoshi, Schnakenberg, Siporin, Gottlieb, Hirsch and Miss Lily Harman.

Dealers represented by Grand Central, Downtown, A.G.A. and Wilson Galleries.

Mr. Y-eno Kuniyoshi, Chairman

Edith Halpert, speaking, on behalf of the dealers outlined as follows. All galleries would simultaneously exhibit, starting with the week of September 22nd, works of the members of Artists Equity. The dealers would give 10% of their commission to Equity. They are planning to hire a promotion man and want to work hand in hand with Equity.

Leon Kroll then asked why the dealers couldn't chip into A.G.A. He also stated that in exhibitions of this kind would bring in people to buy because they want to do something for Artists Equity.

Mr. ~~Allen~~ ^{Allen} made the suggestion that many museums are not in a position to pay rental fees as the dealers are given to them in value. However, if dealers were made to them in form of a membership license, they could pay a certain fee up to Equity. Mrs. Halpert also went on to say that the dealers are in a better position to work with museum directors.

The question was also raised as to if a work did not sell during the period of the exhibition but was sold at some later date, what would happen. The dealers thereby agreed that they would give 10% of their commission to Equity within the limit of period of one year from date of exhibition.

They also agreed that they will organize an art fair in New York City to include work of the country into an exhibition so that the dealers and artists could be established representing both groups.

Kuniyoshi adjourned the meeting by emphasizing the fact that both the artists and the dealers must report back to their respective groups the above facts.

ARTISTS EQUITY ASSOCIATION
400 Madison Ave.
New York 17, N. Y.

Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London

N·W·AYER & SON^{INC.}

West Washington Square, Philadelphia 6

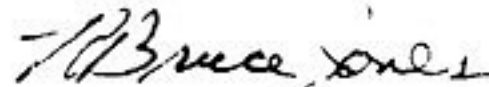
Downtown Galleries
Niles Spencer
43 East 51st Street
New York City, N. Y.

Dear Mr. Spencer:

Enclosed is our Confirmation #7687

which covers the sketch illustration prepared for possible use on Container Corporation, and which has already been delivered. The payment of \$50.00 for this sketch illustration will come to you identified with the number mentioned above. This does not mean that your illustration has been accepted but is our normal token payment for the sketch.

Very sincerely,



R. Bruce Jones

March 12, 1947

March 12, 1947

Mr. W. Hugh Helmann
1240 West 57 Street
Kansas City, Mo.

Dear Mr. Helmann:

I am sorry there has been confusion about your painting, "DARK LIGHTS" by Edmund Spillane. I believe that when you purchased the picture you were told that it had been invited to the Annual exhibition at the University of Nebraska. At that time, we understood that you very kindly agreed to allow the painting to be exhibited there.

In the meantime, we have been selecting paintings for the Annual exhibition at the Corcoran Gallery in Washington, D. C. which this painting for that show. As you agreed to the picture showing, and since the Corcoran is infinitely more important, we are exhibiting there. The Corcoran exhibition is, along with the Carnegie, the best art exhibition in America. It is a great honor for a painting to be invited to be shown by three hundred out of thousands of pictures. Because of this we are in a hurry of sending the painting there rather than Nebraska, and it will be delivered to you at the close of that exhibition which will be approximately the same date.

Sincerely yours,

Charles Alan

Mr. Harold Allen
6742 Dorchester Avenue
Chicago 37, Illinois

13 March 1947

Downtown Gallery
32 East 51st Street
New York 22, N. York

Gentlemen:

I am writing to see if it would be possible to obtain from you for reproduction with full credit in the third edition of my book, "The Art of Helen Gardner", published by Harcourt, Brace and Company of New York and Bell, Inc., of London, a photograph of the sculpture in your collection called "Motions in Steel" by Charles Wheeler.

Miss Helen Gardner died last June, and I have been asked by Harcourt, Brace and Company to order to my right the revision of the third edition of my book. I am sure that you can give me an idea of the value of the book, and I will be glad to pay for the photograph, the printing charges, and any reproduction fee that you customarily charge.

Sincerely yours,
Harold Allen
Harold Allen

March 13, 1947

Mr. Peter Lauck
N. W. Ayer & Son
West Washington Square
Philadelphia 6
Penna.

Dear Mr. Lauck:

Thanks for taking care of
Spencer so promptly. He does not feel
that he wants to do another sketch as he
is working on some paintings in prepara-
tion for a one-man show next season.

Spencer is not planning
to go to Chicago before the end of May.
This means that the sketch would probably
not be ready much before August. Will
you still want it at that date?

If you see the Zenke
reproduction on the pamphlet Gray & Sons
did for Charles & Emma? I still think he
would do something terrific for Spachant.

Sincerely yours,

Charles Allen

March 13, 1947

Mr. Reeves Lewenthal, Director
Associated American Artists
711 Fifth Avenue
New York, N. Y.

Dear Reeves:

When I was in to see the Irish exhibition, I mentioned to Pegeen Sullivan that I had just received a group of photographs from my new niece now living in this country formerly of Belfast. These photographs, which I am forwarding to you, are of paintings by her brother, Aaron McAfee who is presumably active in the art world in Belfast. I saw two or three originals and was quite impressed with them. They are very much in keeping with the paintings you have in your interesting collection.

Suppose you look at these with a possibility of taking an active interest in this young man. His address is:

Mr. Aaron McAfee
Kingsway-Dunmurry
Belfast, North Ireland

Will you be good enough to return the photographs when you are through with them.

My best regards.

Sincerely yours

EGH1a

SAM A. LEWISOHN
61 BROADWAY

NEW YORK 6, N. Y.

March 13, 1947

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

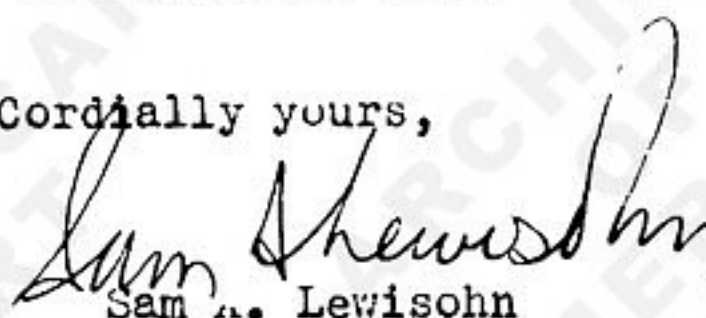
On May 7th, 1947, the Jewish Theological Seminary of America will dedicate its new Museum at 1109 Fifth Avenue, the former home of Mrs. Felix M. Warburg. The Museum will display the most comprehensive collection of Jewish religious and ceremonial objects in the United States today, which hitherto was shown at the Seminary Building at Broadway and 122nd Street. Moving to larger quarters will make it possible to emphasize the rich spiritual meaning of these objects, their history, tradition, legend, poetry and interpretation. The opening display will center around the Ten Commandments and the Pentecost Festival which commemorates the giving of the Torah to Moses.

The Museum has been planned to have a strong appeal to students and artists of all faiths, and will doubtless attract the general public as well. It promises to become a creative centre for the expression--in music, painting, sculpture and letters--of Jewish ideals and aspirations.

From the very beginning it is planned to have exhibits of the works of contemporary artists, and we feel that the opening of the Museum will be an event of major importance to artists and to the whole American community.

I am writing to ask you to be a member of the Museum's Dedication Committee, an honorary committee on which your presence will be a source of great encouragement to us and of no obligation to you. Will you please let me know, on the enclosed card, that we may include your name on this Committee.

Cordially yours,


Sam A. Lewisoohn

8732 Sunset Boulevard
Hollywood 46, Calif.

March 13, 1947.

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York 22, New York.

Dear Edith:

I am shipping back the "Child in Wicker Basket", for which you will allow us a credit of \$1,600.00. We do not want the O'Keefe but on our next trip east will select some other paintings. In the meantime send us a credit memorandum for the \$1,600.00.

Hope to see you soon.

Regards.

Sincerely,

Harpo
Harpo Marx.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 13, 1947

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Mr. Albert Christ-Janer
Museum of Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Albert:

The Marin book situation seems to be coming along well enough for me to report.

Marin and his son were here to dinner shortly after I saw you and we went into this book proposition in great detail. Marin seemed pleased, but regretted the time element involved in the production of the book, referring that he wanted to see it. He is 76. I made it very clear that before the project is undertaken by you and the University, he would have to make a guarantee to the effect that he would give permission to no one else for a book publication. He agreed to this condition and I feel that it is safe for you to go ahead. If it would make you feel any better, I would be very glad to have Marin sign a letter composed by you, making the agreement absolutely fool-proof.

Meanwhile, we are assembling photographs and records, and are trying to get young John to go through the material with his father, marking dates and titles on any of the undated and untitled pictures. Dorothy Norman will supply a complete record of the one man shows which An American Place and its predecessors had, so that you may have some working material.

Suppose you write me, outlining just what you need and enclosing a letter to Marin which I will have him sign. You may rest assured that I shall do all I can to cooperate in this gesture as I am very much excited about the idea of your doing this book.

Incidentally, I am looking forward to the receipt of the Boardman Robinson books. I shall write you when they reach us and shall ask Harold Goldsmith to do likewise.

It was a great pleasure to see you. My very best regards.

Sincerely yours

GH1a

March 13, 1947

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Thank you for your letter.

I am very pleased that you decided to acquire the two Dove paintings to add to your comprehensive collection.

I am enclosing the bill with the understanding that payment will not be made until the latter part of the year. Since the show was so very successful, there is no hurry about the payment.

It might interest you to learn that the following museums purchased Doves, since your visit; Detroit, Honolulu, Wichita and Ludington for Santa Barbara. A great many private collectors have also made purchases and the pictures are well distributed throughout the country - Arizona, Pittsburgh, New Jersey, Philadelphia, Clinton, New York, Detroit, etc. The exhibition on the West coast in our Hollywood branch is also creating tremendous interest and is being toured to the museums in San Francisco, Santa Barbara, San Diego, Portland, Oregon and others. It is unfortunate that Dove cannot enjoy his present popularity.

I am very glad that the Marin exhibition is a success.

Sincerely yours

EGHla

P.S. I find that we have a negative of Dove's "Lake, Afternoon" which I thought you could use instead of having one made in Washington. I am also sending some prints of other pictures in your collection.

THE STATE COLLEGE OF WASHINGTON

PULLMAN, WASHINGTON

March 13, 1947

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Doctor Holland has asked me to thank you for your letter of the 7th instant.

He suspects he can visit your gallery sometime next summer; however, his plans for a trip to New York City are not definite.

Very truly yours,

Pauline Moorenny

(Mrs.) Pauline Moorenny
Secretary to
T. C. Holland
President Emeritus

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



OFFICE OF THE DIRECTOR

MUSEUM OF FINE ARTS

BOSTON 15, MASSACHUSETTS

March 14, 1947

Dear Mrs. Halpert:

I am sorry to say that I got no further in the matter of the Marin at the meeting of the Committee yesterday. The Committee again voted unanimously not to purchase the Marin oil. I do appreciate your efforts to bring the price down and I know that your action was entirely disinterested.

With kindest regards,

Faithfully yours,

G. H. Edgell, Director.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

GHE:ESH

The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia 3

May 14, 1947

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

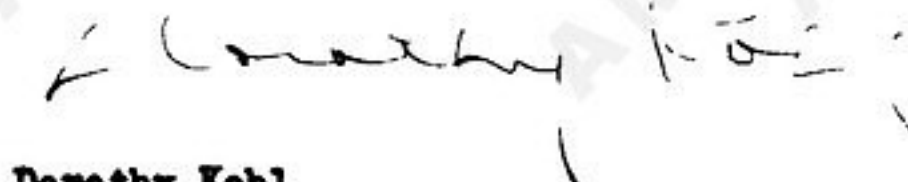
Dear Mrs. Halpert:

We are shipping today "Summer Flowers With Two Chairs" by Horace Pippin which you permitted us to include in our recent Pippin Show at the Art Alliance, to W. S. Budworth and Sons who will then deliver it. I should think by the very latest you should have it by the latter part of the week.

The exhibition was really more successful than we had anticipated. It attracted a great many people and we are particularly grateful to you for permitting us to borrow this example.

With real appreciation, I am,

Very sincerely,



Dorothy Kohl
Executive Director

DK:kr

March 14, 1947

Mr. Robert Tyler Davis, Director
Portland Art Association
West Park and Madison Streets
Portland, Oregon

Dear Mr. Davis:

As you have probably heard, we have sent an extremely important retrospective exhibition of paintings by Arthur C. Dove to our West Coast representatives in Studio City, California. The exhibition closes there this Saturday and is travelling from there to Santa Barbara and then to the San Francisco Museum, where it will close on May 19th.

I am writing at this time because we thought you might very possibly be interested in having this exhibition after it closes in San Francisco. It is a very comprehensive display, including paintings in oil and wax emulsion, watercolors, and pastels - ranging in date from an early construction of 1914 to one of his last paintings in 1946. The exhibition comprises twenty-seven oils, etc., none larger than 30" x 40", and twelve small watercolors. Though it is not large, it has been very carefully selected, and duplicates in every respect the successful show we had at this gallery last January. It illustrates with great clarity the variety of Dove's work, and his very interesting development. It will probably be many years before an important show of this type ~~that~~ will come to the Coast for a long, long time.

Could you let us know as soon as possible whether or not you would be interested in the show at that time (about June 1st)? The only expenses would be insurance, transportation from San Francisco to Portland, and one third of the transportation to New York.

Sincerely yours,

Charles Alan
Associate Director

March 14, 1947

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Dr. Morley:

We are very glad that the arrangements for the Dove exhibitions in San Francisco and Santa Barbara were worked out - and very happy that you are going to have this really exciting show. Now that the dates are definite I have written to Mr. Davis in Portland suggesting that he take it in June. I will keep you informed. Until we hear from him we can not give you shipping instructions.

I would suggest that you contact Mr. Charles Rocks, 152 North Lyon, San Francisco, Calif. He owns a dove and knows where all the others that might be borrowed in the San Francisco area are. He is an "eye rocks" son and was a good friend of Arthur Dove. William Dove (the son) suggested that Charles Rocks (who is his best friend) would be glad to write - and could write - a fine introduction for your catalogue. In any case, he is very familiar with Dove paintings and might be of service in one way or another.

We will be interested in hearing San Francisco's reaction to the exhibition.

Sincerely yours,

Charles Alan
Associate Director

SANTA BARBARA MUSEUM OF ART

STATE STREET AT ANAPAMU
SANTA BARBARA, CALIFORNIA

DONALD J. BEAR
Director

March 14, 1947

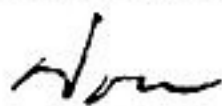
Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan,

This is to let you and Mrs. Halpert know that Mrs. Van Bark has kindly arranged for us to be able to take the Dove exhibition en route to San Francisco. We will put it on exhibition next week and will forward it to Dr. Morley in plenty of time for her showing. Both Mr. Ludington and I are very pleased that we will have the pictures here in Santa Barbara.

Kindest regards to Mrs. Halpert and yourself.

Sincerely yours,



DONALD BEAR, Director

DB/PW

JAMES THRALL SORBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

Mar. 14, 1947

Dear Edith:

Just to remind you, though I'm sure it isn't necessary,
the photos I'm missing of the recent Shahn's seem to be:

The Singer (man with guitar)

Street in South (double spread picture in Fortune, Nov. 1946)

And Now It's Spring.

You promised to let me know the price of And Now It's
Spring. Didn't you?

I thought you were rather grumpy, in the nicest
possible way, about the Shahn's in general. At first I ascribed
this to the effects of that woman who puts bones and organs back
in place (shall we try her on the new Picassos?), but afterwards
thought it might be me, who had offended you in some way. Hope
not.

Best,



March 15, 1947

Mr. Charles Alan
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

The replacement value of
the painting in tempera, TOM MCCORMY'S
MOTHER, TOM, AND TOM'S LIFE by Don Chalm
is \$500.00

Sincerely yours,

AMERICAN MILLER & Processor

330 SOUTH WELLS STREET - CHICAGO 6

March 17, 1947

EDITORIAL OFFICE

Gentlemen:

On March 3 we wrote to Mr. Robert Coates of the New Yorker magazine regarding a reference made to a painting entitled "Flour Mill" by Arthur Dove. This reference appeared on page 60 of a recent issue of the New Yorker under the article "Art Galleries". Mr. Coates suggested that we write you for information on this.

We would like to secure a glossy print of this mill as well as any source material or text pertaining to its history, its origin, etc., which we could use in connection with a feature article for publication in a forthcoming issue of AMERICAN MILLER & PROCESSOR. Our magazine covers the flour milling, feed and processing field and we are always interested in securing pictures of old flour mills or anything relating to these industries.

Thank you in advance for any information you might send us regarding the above.

Cordially,
NATIONAL MILLER PUBLICATIONS,

Clare Brennwald

Editorial Department

CBrennwald/F

Downtown Gallery,
43 E. 51st Street,
New York, N. Y.

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17 March 1947

Mrs. Edith Halpert
Downtown Gallery

Dear Mrs. Halpert.

From out my isolation here in this little town, I reach
forth in the only way for me possible - by the post, for
I can never leave this place. Let me send one of my
drawings to you, that you may examine it at your
leisure. Never before this time have I issued any of
my major works away & I contemplate this effort with
some trepidation. With your permission, I will send a
drawing, composed in 1946 (Hot Little Bath-Room),
by registered mail, & return-postage & registration fee
(under separate cover) if it is your wish to return the
work instead of making purchase. I do not doubt
you do the latter once you have seen

Sincerely,

John H. Foote, Jr.
403 W. Columbia Ave.
Champaign, Illinois

CABLE ADDRESS "MIDLAND"

THE MIDLAND FLOUR MILLING CO.

CAPACITY 4000 BARRELS

~~200 FINEST WHEAT~~

765 Board of Trade Bldg.
~~NEAR KANSAS CITY B. MO.~~

March 17, 1947

CODES
MILLERS
ROBINSONS
RIVERSIDE 5TH EDITION
ABC 5TH EDITION
BENTLEY
PRIVATE

Downtown Galleries
Rockefeller Center Branch
New York City
New York

Atten: Mr. Allan

Dear Mr. Allan:

I received your letter concerning the delivery of my painting.

I note it is being shown in Corcoran exhibition in the Carnegie Gallery. I would like to know the approximate date the show ends. Also if it is described, or even mentioned in the catalog, I would appreciate your sending me one. I presume, of course, that I am receiving credit both in the catalog and on the picture at the exhibition.

Yours sincerely

R. Hugh Helman

RHU.GL



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March 19, 1947

Mr. Reeves Lewenthal
Associated American Artists, Inc.,
711 Fifth Avenue
New York, N. Y.

Dear Reeves:

I am very grateful to you for your prompt attention to the McAfee matter. I am sure that the artist will be delighted with your interest.

Many thanks.

Sincerely yours

EGH1a

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

March 19, 1947

Mrs. Edith Cregor Halpert
32 East 51st Street
New York City

Dear Edith:

I had a most pleasant visit with
Channing Hare, Mr. Coolidge and Stevie.

I was quite impressed with their home.
It looked like an embassy. I really liked the three
men very much and think probably we will take Stevie
on.

I will call you for luncheon some day
soon so that we can talk a little about Palm Beach and
other things.

I really thought Channing Hare did a
pretty good job on your portrait.

They entertained us very nicely one
afternoon.

With best wishes, and thanks for the
contact.

Sincerely,

Curran J. Barrie

Director and Manager.

ESB:RMJ

March 19, 1947

Mr. Boris Mirski
166 Newbury Street
Boston, Massachusetts

Dear Mr. Mirski:

After the pleasant visit we had here, I did some serious thinking and decided on a suggestion which may be of interest to you.

This entails an exchange exhibition Mirski-Downtown. My plan is to have a selected exhibition by artists you sponsor opening at this gallery on April 28th, while simultaneously you have a selected exhibition of paintings by the artists we sponsor, working out joint advertising with a big hoop-la in relation to American art. It might irritate Mr. Lewenthal in relation to his exchanges which have to be made between Europe and this country, but I am sure that the press and the public will be more than favorably inclined.

Before going into any details, I want to get your impression of this idea. Personally I think it has tremendous possibilities and should create a tremendous stir with additional distribution for your boys and girls. As the time is rather limited, wont you communicate with me immediately.

Will you also let me know about the two pastels we discussed when you were here.

My very best regards to you and Mrs. Mirski.

Sincerely yours

EGHla

March 19, 1947

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Mr. William A. M. Burden wired us this morning suggesting that he would like to try, in his home, the Marin painting entitled "Composition Cape Split, Maine 1933". The catalogue number is two. Mr. Burden is considering the purchase of this picture but cannot decide until he sees it in his own environment.

I know that our arrangement calls for continuous exhibition of all the exhibits sold or unsold, but also knowing that you wanted to cooperate with the artist, I decided to write you about the situation. Can this be arranged for a few days without inconveniencing you too much? Mr. Burden's address is 1224 Thirtieth Street Northwest, Washington, D. C., in the event that you decide to make some arrangement.

Thank you for your courtesy. My best regards.

Sincerely yours

EGH1a

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 19, 1947

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

Thanks very much for your letter of March 14 and for the suggestion that we write to Mr. Charles Van Dyck Brooks. We shall be getting in touch with him right away.

It will be a fine thing if Portland can take the show, too.

Sincerely yours,

Helen Topping
Helen Topping
Registrar

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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

KHA193 NL PD=SPRINGVILLE UTA: 19

CHARLES ALAN=

847 11 19 PM 6 48

DOWNTOWN GALLERY 32 EAST 51 ST NYK=

PICTURES ARRIVED SAFELY KATHERINE SCHMIDT BY THE SEA INSTEAD
OF SUMMER HAT=

SPRINGVILLE HIGH SCHOOL ART ASSN GLEN TURNER.

.SCHMIDT.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

March 19, 1947

Dear Virgie:

Thanks for your letter of the 12th. We are glad that the Dove shows were finally worked out. We have had letters from both Corley and Bear confirming the arrangements. I wrote to Davis in Portland, telling him that we thought he should take the show after San Francisco. Didn't Poland ever come up to see the show? They need a Dove, and he has always been very friendly with the Stieglitz people.

The Zorbes are being shipped tomorrow. They were delayed because of framing. We are sending a very very big group, including some brand new paintings never before shown. Edith is writing a letter to Billier pointing this out. I will send you publicity material, etc. As soon as the paintings arrive you just contact Robinson and Lullington. They are both on the verge of buying Zorbes, but I'm sure neither will buy out of the show. Also get hold of Joe Cotton (if he is in the West again), he should go for Zorbe. I think it would be worthwhile to write or call Emanuel Myers, somewhere in New Air (you can say I suggested that you call). Also William Price (Fannie's son) giving the excuse that I was wondering when he was going to send me the photographs of his paintings. Arthur Reed and Marx should also like Zorbe.

P.S.: Please ship the "Connecticut Landscape" (folk art painting on bed ticking) at once! I think you could put this in a small light crate and send it parcel post special delivery.

You have not answered about how you feel about Louis coming out for the Zerbe show, and we really need to know soon in order to make reservations for plane or train.

Sincerely yours,

March 20, 1947

Mr. Andrew C. Ritchie, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Ritchie:

I am enclosing the consignment list for the five watercolors and one oil by Marin. As you were advised, #45 "Lake George" was sent by mistake. It is not among the very important pictures.

Frankly I was overwhelmed with the paintings made available at the given prices as two of the pictures had been marked \$7500 and \$8000 respectively and all of them were way above \$2500. However, I actually convinced Marin with my personal point of view and I am glad that I can be of such service to you. You will also note that the oil which incidentally was at Carnegie last year as Steiglitz's choice of a top Marin was brought down to the figure I had hoped to make for you.

Thus, you really have an extraordinary opportunity to obtain great Marins at prices way below Benton and other Americans, to say nothing of the European boys.

The Shahn was sent out to you several days ago and I hope that your committee will find nothing objectionable with the subject matter.

My very best regards.

Sincerely yours

EGHla

March 20, 1947

Mr. John Atherton
Shaftsbury
Vermont

Dear Mr. Atherton:

I am so sorry to be so late in writing. We have been having a rather hectic time and before we make any such decisions, we like to discuss the matter with our artists.

While I have always been interested in your work, it was the consensus of opinion that we should maintain our policy of making additions from the bottom. That is, adding to our list when space is available unknown painters rather than those who are established. We now have twenty-five in our group and with slight reservation, feel that it would be a mistake to add anyone under any circumstances as it adds to our responsibilities.

I am sure that you would have no difficulty in making arrangements in the art world.

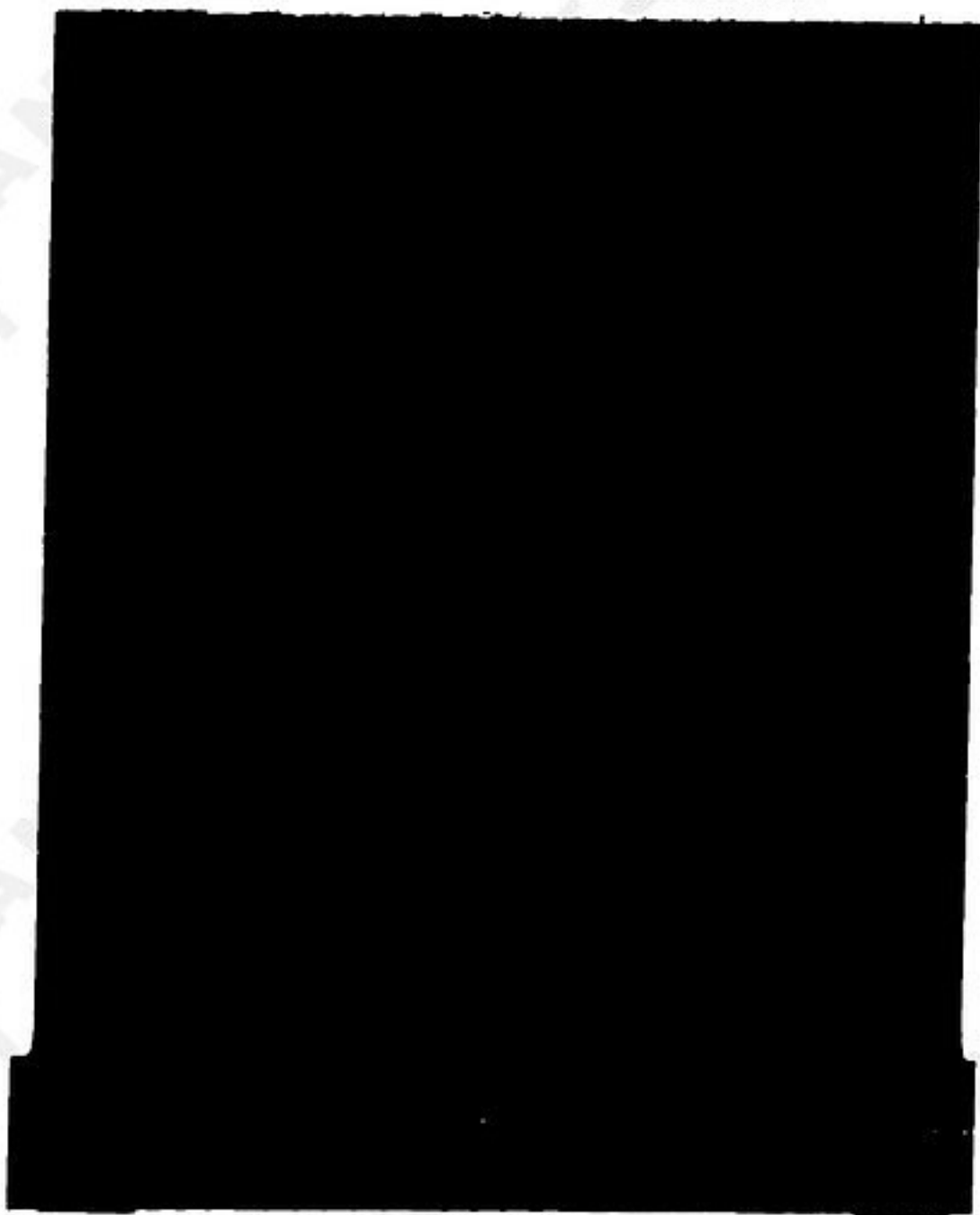
Sincerely yours

EGHla

Letter to Peggy Guggenheim form
Edith Halpert March 20, 1947

Downtown Gallery papers
Archives of American Art
Smithsonian Institution

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March 20, 1947

Miss Peggy Guggenheim
30 West 57 Street
New York, N. Y.

Dear Miss Guggenheim:

After long and serious consideration of the Jackson Pollack matter, we had to decide to conform to our policy which limits us to twenty-five artists -- a very full quota -- and to the no-contract arrangement. Furthermore, when our list permits, we prefer to make additions from the bottom. That is, take on completely unknown artists whom we promote and build up.

I certainly appreciate your courtesy and your interest. I enjoyed seeing the newer pictures which change my attitude toward Pollacks progress. Many thanks.

Sincerely yours

EGHla

March 20, 1947

Mr. H. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Mr. Marcus:

Some time back you had correspondence with Mr. Alan of this gallery, and it occurred to me to bring you up to date with our complete list of American artists. Under separate cover I am sending you our brochure which includes biographical notes and reproductions of the artist's work. When you are next in town I do hope that you will pay us a visit. It was so nice to meet you during the Boston conference.

Sincerely yours

EGHla

March 20, 1947

Mr. James T. Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim:

The rest of the Shahn photographs were sent to you.

Please don't ever let my stretching woman know that I was grumpy as her treatments are supposed to keep one in beautiful spirits all the time. I am sorry that I gave you that impression as I have the friendliest of feeling toward you. However, in this democratic state I like to express my opinions which do not always coincide with yours in relation to American art. My only gripe was in reference to the accent placed on certain phases of Ben's work which I thought might give the public the impression that his more recent contribution was not as vital as his past. However, I have since received a letter from Mrs. Buck which indicates that some additional pictures are being included in the show and you also mentioned that a supplement would include a good many more reproductions of his recent work in various other collections.

So all is well in the world and I am really devoted to you.

Sincerely yours

EGHla

March 20, 1947

Mr. Blake-More Godwin, Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio

Dear Mr. Godwin:

I cannot tell you how sorry I was to get the bad news about Mr. Gosline:

Naturally I did not consider it propitious to further discuss the Zorach situation. However, since the museum must go on it occurred to me that we might resume negotiations in connection with the sculpture. It also occurred to me that an important example of this acknowledged top artist's work would be a fitting tribute as a memorial to Mr. Gosline. What do you think? No doubt you have seen the very enthusiastic reviews which appeared in all the publications referring specifically to the three sculptures of which I sent you photographs. Perhaps you missed the Tribune and Times reviews which I am now enclosing.

Perhaps you can arrange to be in town in the near future to see the originals. Although, with your knowledge of Zorach's work the photographs furnish sufficient information.

Sincerely yours

EGH1a

March 20, 1947

Mr. David vonSchlegell
Winfield Avenue
Harrison, New York

Dear Mr. von Schlegell:

It is good to hear from you, but rather shocking to realize how the years have piled on. Of course I am also surprised that you have developed into a serious painter, since I did not know that you had such inclinations.

Coming to the point, I should very much like to see your work, although it seems most unlikely that we can make any additions at the present time. We have a full quota of twenty-five artists which make life very difficult for us, and agreed some time back that we could not add to our responsibility beyond this figure. If you happen to be in the neighborhood and would like to bring in several pictures I should be delighted to see them and you.

My best regards to your parents.

Sincerely yours

EGHla

Dove Long Island Sound
No Feather Pillow
Lea Plaster of Paris

To be shipped by express
prepaid to

Joseph Trivato

Munson Williams Proctor Institute

318 Geneva St

Litico, Vt.

Received
7/11/47

To arrive express charges to be
11.00 + E 14.50, C/12.42, Vt

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

MARCH 21, 1947

DEAR EDITH:

YOU DON'T KNOW HOW HAPPY YOUR LETTER MAKES ME AND I'M SURE THAT I CAN TELL YOU THAT THE UNIVERSITY OF CHICAGO PRESS WILL BE EQUALLY ENTHUSIASTIC. IT IS AN HONOR WHICH I APPRECIATE TO RECEIVE THIS COMMISSION FROM YOU AND JOHN MARIN AND HIS SON AND I WISH YOU WOULD TELL JOHN MARIN SO.

THE UNIVERSITY OF CHICAGO PRESS WILL COMPOSE A FORM FOR JOHN MARIN TO SIGN AND WE WILL GO TO WORK AS SOON AS POSSIBLE. MY CONSERVATIVE COMMENT ABOUT THE TIME ELEMENT DOES NOT REFLECT MY ATTITUDE BUT ONLY A WAY OF SAVING POSSIBLE DISAPPOINTMENT. I WOULD HOPE TO DO THIS WORK AS QUICKLY AS IT COULD BE DONE WELL AND YOU CAN ASSURE JOHN MARIN OF THAT.

WITHIN A FEW DAYS I WILL SEND YOU A TENTATIVE OUTLINE AND THE PRESS LETTER AS SOON AS I RECEIVE IT FROM THE EDITOR, WILLIAM TERRY COUCH.

MOST OF ALL DO I FEEL A DEEP SENSE OF OBLIGATION TO YOU FOR THE EFFICIENT AND DIRECT MANNER IN WHICH YOU HAVE HANDLED THIS.

WITH BEST WISHES TO YOU.

YOURS CORDIALLY,



ALBERT CHRIST-JANER

ACJ/cm

MRS. EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND 5, OREGON

ROBERT TYLER DAVIS, DIRECTOR

March 21, 1947

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs H

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Alan:

Thank you very much for your letter of March 14 telling me of the availability of your exhibition of paintings by Arthur G. Dove.

It is an exhibition which I would dearly love to present here in Portland, however, our schedule is completely filled through the summer and there is no possible way in which we can take advantage of your generous offer.

Thank you very much for letting me know.

Sincerely yours,

Robert Tyler Davis

Robert Tyler Davis

RANDOLPH-MACON WOMAN'S COLLEGE
LYNCHBURG, VIRGINIA

DEPARTMENT OF ART

March 21, 1947

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

In January I visited your galleries and selected some paintings for our annual spring exhibition. I am now anxious to get the catalog in order and would appreciate very much if you would check my list with yours to make sure that those paintings are available.

Karfiol	"Two Standing Figures"
Ruben Tam	"Objects and Stars"
Jacob Lawrence	"The Juke Box"
Wesley Lea	"The Climbing Vine"

I believe we also considered a painting by Ben Shan but I do not have the title of it. If it is on your list I would like to have it also.

I missed very much not seeing you while I was in your gallery because I always enjoy my visit with you when I am in New York, but your assistant took very good care of me.

Very sincerely yours,

Beatrice von Keller.

Beatrice von Keller
Head of the Art Department

BvK:bs

P.S. I am planning to open the exhibition May 9th TB.v.15

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM. A. GOSLINE, JR. PRESIDENT BLAKE-MORE GODWIN DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

March 21,
1947.

Mrs. Edith G. Halpert,
32 E. 51st Street,
New York,
N. Y.

Dear Mrs. Halpert:

We are shipping to Budworth to be delivered to you, the Karl Zerbe watercolor, Interior, which you so kindly lent us for our February exhibition. The Stuart Davis, as you know, was shipped some time ago to the Whitney Museum, and the Rainey Bennett remained in Toledo.

We were delighted to have these three paintings included in our show, which was very successful and attracted a great deal of interest. Many thanks for your cooperation.

With best wishes,

Yours sincerely,



Assistant to the Director.

Emerick Friedman, M. D., M. S., D. P. N.
Clinical Director

March 23, 1947

Dear Mrs Halpert,

Please excuse the delay in
an correspondence regarding my
oil by Harnett. I am afraid
that it is not possible for
my to bring it to New York
but would like to extend
an invitation to you to come
and see it, if you would
care to. Mrs Friedman and I
can put you up here, or
anyone you might send to
represent you. Thank you for
your kindness and interest
in this matter.

Sincerely,

Emerick Friedman

Vanbark Studios

Telephone
SUnet 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

March 22, 1947

Mrs. Edith Gregor Walpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Edith:

We are looking forward with great enthusiasm and hope to the "Fertile Soil" we have taken it upon ourselves to know that we have created a lot of interest in the, though invariably we suspect that that interest is mostly from a select group of artists and visitors who will come to see our exhibition. We don't seem to be able to penetrate the larger circle. We send the catalogue, announce this and invitations but we just don't hear, and when we do hear, the reactions express their intentions of not buying. As we have previously written, they obviously prefer the excuse of a thin wallet to do their purchasing.

And we learn this same opinion from most of the other galleries with the exception of Mrs. Greven, who owns a rather large stock of pictures of light (mostly modern French etc.) and who deliberately intends to do this with exhibitions of local artists and a "come-on" to create a market following.

After the Dorba show, with some success, we would like to have a show of local artists who have fairly been compared to our artists, and to hope that our exhibition will create some of the interest and recognition that we feel is lacking in the local scene. We feel that the local scene, up to now, has been only a small group of artists.

The local critics, the clamish so-and-sos, have more than once suggested it is procedure if we want to survive, and we feel that co-operation to this wish will increase their enthusiasm, because, as you know, the reviews that we sent you, their reception of the show was not at all this kind of thing. The importance of the event, even though it is ined and direct them to the limit of our pocket books.

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Vanbark Studios

Telephone
SUmet 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

-2-

We would like your opinion on the showing of local artists and naturally understand that a show like this in between the Downtown Gallery shows would not be connected in any way with the Downtown Gallery. As you know, we already have a rather large investment in the gallery (about \$500. per month) and would very much like to take it to 0. It and try every angle we can think of, keeping the reputation and interest of the Downtown Gallery in mind.

We are working on the Berke catalogue and would appreciate your sending us by air mail special delivery, if possible, a few photographs of the pictures in your exhibition so that we can select one to be reproduced on the catalogue.

We have decided to try one of our regular quarterly openings again, and have changed our dates to April 26-27, opening 31, with the special preview opening on Sunday April 27th.

Charles has written a line about Louis B. Schwartz. We have not yet gotten Virginia's letter of the 10th of March. If you think it is best for him to come, it is all right with us, but we do not have a guest room available, and the housing problem is simply impossible.

Hoping to hear from you soon, and with all best wishes

Sincerely,



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MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

March 24, 1947

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
41 East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

I take it from your kindness in having sent the photographs that we may count on your loaning us the three pictures which I requested for our Abstract Exhibition.

Will you, however, be good enough to give me your reply to my original letter so that we may have full confirmation of the loan, and answers to our questions regarding insurance, etc.

I enclose a copy of the original letter so that you will not have to hunt through your files for it.

With cordial greetings,

Sincerely yours,



Gordon B. Washburn
Director

GBW:O
Enc. 1

JAMES THIRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

Mar. 24, 1947

Dear Edith:

Many thanks for the photos and for your sweet letter. I'm relieved to know that all is well between us, since I very deeply want that always to be the case. And don't worry about the earlier Shahn's overshadowing the later ones. The text has several references to his growing steadily better, such as "In an age when a discouraging number of artists have passed in youth the climax of their creative powers, Shahn has grown steadily more eloquent and assured." Personally I believe strongly that he is better now - over the past two years or so - than ever in his life. And the show will be based on that theory. It will contain at least 20 pictures in addition to those chosen for Penguin, and a great majority of these will be recent. In fact with your help I hope to include nearly all the recent star numbers. This was always the plan of the show, and I'm sorry I didn't make it clear long ago. I hope to get going on the final list in April and ask for the loan of the pictures in June. Will badly need your help during that time. There will also be posters, prints and a few photographs in the show; the space is the same as that given Stuart Davis, whose pictures are much bigger on the average, so there should be room.

Best to you and thanks. Am going south for a week, to Virginia, and hope to see the Shahn at the Corcoran on the way.

Sincerely,

Jim

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

WM A GOSLINE, JR. PRESIDENT BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

March 1, 1977

Ms. Edith C. Helmont, Director
The Deering Gallery
30 West 11th Street
New York, NY 10011
Dear Ms. Helmont:

We also have many letters of the artist from
on March 1, 1977. I am sure you will find this
information in connection with the information that you
not only find it will be a great help to you but also
it will be a great help to you in the future.

Very truly yours,

Very truly yours,

Blake-More Godwin

March 24, 1947

Mr. R. Hugh Uhlmann
1240 West 57 Street
Kansas City, Mo.

Dear Mr. Uhlmann:

The Biennial Exhibition at the Corcoran Gallery does not open until March 29th. For this reason, the catalogues have not yet been issued. As soon as they are I will make certain that you receive one.

Because a painting credited to a collector may not be entered in the prize competition, none of the sold paintings collectors generously allow to be sent to such exhibitions are credited to the owners. And in this case the painting was selected by the jury before it was purchased.

It might interest you that Lewandowski has just completed a commission for FORTUNE on the Hanna Company of Cleveland, which should appear in that magazine within the next few months.

Sincerely yours,

Charles Alan

March 26, 1947

Mr. Harold Allen
5749 Dorchester Avenue
Chicago 37, Ill.

Dear Mr. Allen:

This is in reply to your letter of March 13th, concerning a photograph of the drawing TOTT'S IN STONE by Charles Sheeler.

The only photograph of this drawing is one by Sheeler, himself. The negative is not available, and there is only one print. We are having the photograph rephotographed (the drawing is out on exhibition) and will send you a print. The total cost will be \$4.60, including mailing.

We do not customarily charge for reproduction rights in a book such as yours. However, the credit line "Courtesy of the Downtown Gallery" must appear in proper size type on the same page as the reproduction.

I will forward the print next week.

Sincerely yours,

Charles Alan
Associate Director

March 26, 1947

Mr. Boris Mirsky
168 Newbury Street
Boston, Mass.

Dear Mr. Mirsky:

I am planning to come to Boston this Friday, March 28th. I will take the nine A. M. plane (God willing) and should, with the grace of American Airlines (and God again), be at your gallery at about eleven o'clock. At that time I would like to go over the paintings you are planning to send us. And I will bring a list of our choices. I would also appreciate picking up biographical material etc. on the various artists.

Sorry to give you such short notice. But Mrs. Walpert feels that to give this exhibition the promotion and publicity it deserves, we should get started at once. If it is at all possible I would like to bring some photographs of the paintings back to New York with me.

With best wishes, until
Friday,

Sincerely yours,

Charles Alan
Associate Director

The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia 3

March 26, 1947

Mrs. Edith G. Halpert,
Downtown Gallery,
32 E. 51st Street,
New York City, N. Y.

My dear Miss Halpert:

The Philadelphia Art Alliance is arranging a memorial exhibition of Horace Pippin's paintings, to be held at the Art Alliance from April 7th to May 4th. Mr. Robert Carlen, of the Carlen Galleries, is collaborating with us.

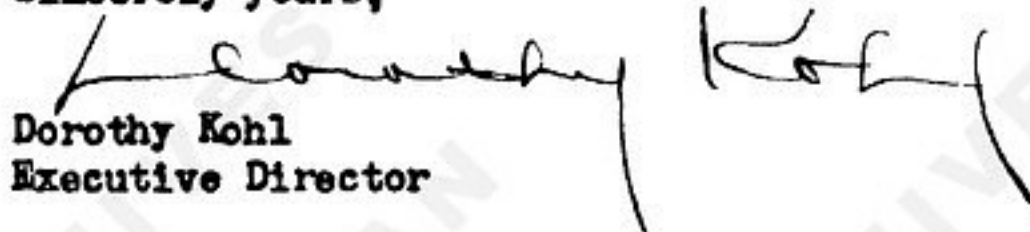
The show will be retrospective and will include all phases of Pippin's work from his early paintings and wood panels, and will also include a canvas unfinished when he died last July.

Because "Summer Flowers with Two Chairs", which you own, is considered a fine example of his work, we hope you will lend it to us for this exhibition. All the exhibits will be insured, both in transit and while at the Art Alliance.

Mr. Carlen will be in New York tomorrow, Thursday, and if you can accede to our request he will be glad to bring it over for us.

Will you be good enough to let us have the insurance value and also verify the title, and let us know how you wish it credited in the catalogue, under your own name or the Downtown Gallery?

Sincerely yours,


Dorothy Kohl
Executive Director

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, 9, NEW YORK

OFFICE OF THE DIRECTOR

March 27, 1947

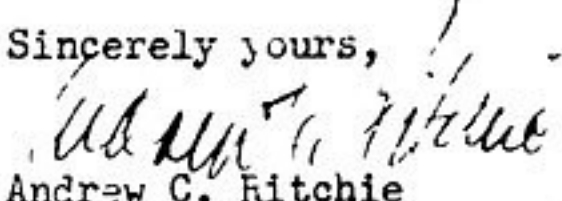
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The Marins and the Shahn have arrived. I note that Lake George was sent by mistake. I hope to have a committee meeting next week, if possible, and we shall see what can be done.

With kindest regards,

Sincerely yours,


Andrew C. Ritchie
Director

ACR:eb

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NEIMAN-MARCUS

Dallas 1 Texas

March 27, 1947

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MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK 22, N.Y.

MY DEAR MRS. HALPERT:

Thank you so much for sending me your current brochure. I have found it most interesting and you may be sure that I will call on you on my next visit to New York.

Incidentally, what do Sheeler's paintings bring at the present time?

Sincerely yours,


Stanley Marcus

SL:fp

March 28, 1947

Mr. Charles Val Clear, Director
Akron Art Institute
140 East Market Street
Akron 8, Ohio

Dear Mr. Val Clear:

I am very curious to know how your insurance broker is progressing in connection with the Kuniyoshi claim. Naturally we are very eager to get the painting restored, but can do nothing until we receive word regarding the settlement.

Sincerely yours

EGHla

KENDE GALLERIES INC.

APPRAISALS AND PUBLIC SALES OF FINE ART

AT

GIMBEL BROTHERS

33rd STREET AND BROADWAY, NEW YORK

CABLES KENDARTGAL-NEWYORK : TEL. PENNSYLVANIA 6-5185

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March 28th, 1947

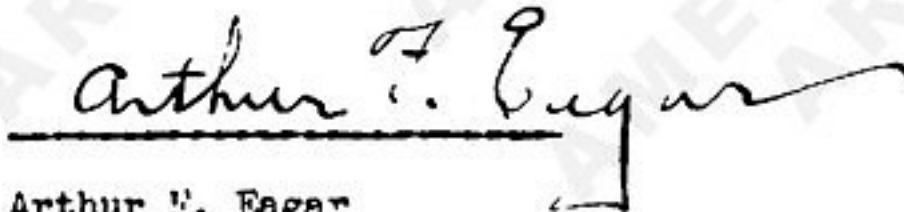
The Downtown Gallery
32 East 51st Street
New York City

Gentlemen:

In reply to your letter of March 6th 1947, we enclose herewith check for ten dollars, (\$10.00) to refund restoration charge made, and which was not authorized by you.

The cartage charge, however, is a customary charge and is referred to in the contract made with you. We regret that you misunderstood, but do not feel that we are obligated to refund it.

Yours very truly
Kende Galleries Inc.


Arthur F. Eager

AFF:rb
ENC.(check)

March 28, 1947

Mr. Albert Christ-Janer, Director
Museum of Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Albert:

Nothing pleases this girl scout more than being told she has made some one happy. I am referring to your letter of March 21st.

I have discussed the matter further with John Marin Senior and Junior, and I am sure there would be not obstacles put in your way. I would however suggest that you send on that form as soon as possible to get the matter closed.

I promised young John that I would work with him in helping to obtain a complete record of the pictures in the Marin family's possession, listing titles, dates, sizes and reference to photographs. A good deal of research will have to be done in connection with existing drawings. No doubt the New York Public Library has a complete collection of those. You may rest assured that we shall do all we can to help in this worthy work.

Incidentally, did you know that a book is being published on Marin's drawings by Freund. There is practically no text in the book, merely reproductions of the drawings and I could see no competition nor conflict in any way. This has been in work for a good many months and should be out shortly.

My very best regards.

Sincerely yours

EGH1a

March 28, 1947

Miss Beatrice von Keller
Head of the Art Department
Randolph-Macon Woman's College
Lynchburg, Virginia

Dear Miss von Keller:

I too am sorry to have missed you and hope
that we shall meet when you are next in
New York.

The four pictures you have listed correspond
with our records and they may be picked up
at your convenience if you give us a few days
notice. For your information the prices are
listed on the enclosed consignment. You will
note that we have added a Skank as you requested.

Sincerely yours

EGH1a

March 28, 1947

Mr. Gordon B. Washburn, Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

Dear Mr. Washburn:

I am sorry that I overlooked an important point
in your previous letter.

We shall indeed be glad to transfer our insurance
on the three pictures and send you a bill when
the paintings are returned to us. We shall
expect your truck on or about the 11th of the
month and will have the pictures in readiness.

I sincerely hope that the show will be so
successful that you will be encouraged to
make an acquisition at that time and subse-
quently.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 28, 1947

Miss Ann Poeller, Director
The Society of the Four Arts
Palm Beach, Florida

Dear Miss Poeller:

No doubt you have received word by this time from your broker in connection with the Stuart Davis painting.

The adjuster sent here seems to have strong aversion to modern art and can not see any value in the Stuart Davis "Super Table". Frankly, I am very much annoyed with the offer he made, insisting that the picture just isn't worth anything.

It is customary for the gallery to choose its own restorer and we have used David Rosen for a good many years for any restoration work necessary, both in relation to the early American art objects and with all the modern pictures. The broker insists on Lowy, who may be excellent for deeper pictures, but we feel that we could better deal with Mr. Rosen who may or may not meet the price, but who will give you satisfaction.

The second point is the fact that on all contemporary works of art, we claim a 50% devaluation because no client will pay anything like the full price for a picture that has been damaged and repaired. Such pictures, unless sold at a large reduction, would remain dead stock as long as the artist is still able to produce. I am sure you understand the situation.

Since the damage occurred under your insurance policy, it seems more feasible for you to follow up the matter and I would be very grateful if you would do so at your earliest convenience, as Mr. Davis is very much distressed by having the picture off the market for so long a period.

My very best regards.

Sincerely yours

EGHla

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

March 28, 1949

Dear Charles -

The show arrived
and unpacked. We think
it is a magnificent show.
One error on listing - in drawing.
You list #73 "Aetos" @ 150⁰⁰. Do
not have but received #43
un named and un-titled, but
priced on face @ 175⁰⁰. It is
2 figures. Please correct -
and hope you are sending
photos for catalogue.

Mr Poland has already
answered - will send us
his Zerbe.
More soon.
Best, Julie

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Harold Allen
5749 Dorchester Avenue
Chicago 37, Illinois

31 March 1947

Mr. Charles Allen, Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Allen:

Enclosed is a postal note for \$4.60, which is to pay for the photograph of the drawing titled "The Girl" by Charles Seeler mentioned in your letter of 26 March 1947.

Thank you for this service. We shall be glad to print the credit line which you suggested.

Sincerely yours,
Harold Allen
Harold Allen

Laurens
when Baker brings
print please send
him receipted bill.

INDIANA UNIVERSITY
BLOOMINGTON, IND.

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

March 31, 1947


Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. W.H. Belmont
Glenmont Gallery
32 West 51st Street
New York, New York

Dear Mrs. Belmont:

I am sorry to give a truly beautiful painting of Icarus to
your collection and I would like to see slides of some of the
other slides I have carefully considered but not used.
To permit me to see slides of these, could you please
send me a note with a photograph of Icarus's office house
and Icarus's children?

Sincerely yours,



Yours,

W.H. Belmont
Glenmont Gallery
32 West 51st Street
New York, New York

SANTA BARBARA MUSEUM OF ART

STATE STREET AT ANAPAMU
SANTA BARBARA, CALIFORNIA

DONALD J. BEAR
Director

March 31, 1947

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st
New York 22, New York

Dear Edith,

This is just to let you know that we enjoy having the Dove Exhibition, which you people, along with Mrs. Van Bark, so kindly arranged. We have taken it en route to San Francisco.

Enclosed please find clippings of the article relative to the exhibition here. I thought that we would see you this spring, but I have decided to wait until fall this time before visiting the East. Kindest regards.

Sincerely yours,



Donald Bear, Director

DB/PW

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The Society of the Four Arts

Palm Beach, Florida

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March 31, 1947

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We regret very much that you are having difficulty in the adjusting of damages to Stuart Davis' "Super Table." We should like to be of help to you but beyond reporting the matter to the insurance company we do not see what we can do.

However, we are writing a second letter to the insurance agents asking them to make every effort to arrive at a satisfactory adjustment.

Sincerely yours,

Ann Poeller
Director

AP:ak

THE WILMINGTON SOCIETY OF THE FINE ARTS
DELAWARE ART CENTER BUILDING
PARK DRIVE AT WOODLAWN AVENUE
WILMINGTON 51, DELAWARE

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MISS CONSTANCE MOORE

CURATOR OF THE PRE-RAPHAELITE COLLECTION
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EDUCATION AND INSTRUCTION PROGRAM
MRS. MARION F. T. JOHNSON, IN CHARGE
MISS JULIA ANDREWS, ASSISTANT

Telephone 3-1508

March 31, 1947

Mr. Charles Alan
Downtown Galleries
32 East 51st Street
New York City, N. Y.

My dear Mr. Alan,

The Wilmington Society of the Fine Arts wishes to express its appreciation of your help in assembling our current exhibit of Contemporary American Paintings, and to thank you for lending paintings which contributed so much to making it an outstanding show.

We are planning to send the paintings to Rudworth on Wednesday, April the Ninth, and he in turn will redistribute them as soon as he can. I hope you will receive yours promptly and safely.

Sincerely yours,

Constance Moore
Constance Moore
Director

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SPRING 1947

During the past few years the number of collectors - especially new collectors - who have been concentrating on American art has increased enormously. It has been these American collectors' broad taste that has sustained interest in all the varied trends of contemporary American art. When the artist might have been swept along by some momentary fashion the collector, by the catholicity of his taste, has aided him to preserve his integrity. Thus, the American artist today has a genuinely uncommercial approach, making his statement and working out his own aesthetic destiny as a creative individual.

To the charge that this movement toward American art is chauvinistic, one must note that even in the small group of twenty-five artists included in this exhibition, ten different national strains are represented. This variety of origin gives American art an international flavor to be found in the art of no other nation. Because of the vitality of their present environment, American artists have evolved a common language verging only on individuals in their approaches and accents. There is no doubt that, in recent years, American art has developed a character differing from that of any other nation.

The current exhibition at the Du Sable three generations of American artists, from the youngest to the eldest, each making an intensely personal contribution. The more established artists continue to grow inevitably, without indulging in directional gymnastics, hoping to astound or shock the public. And the younger artists' spirit of adventure and excitement of discovery are among the important factors stimulating their elders to continuing experimentation. Thus, this exhibition of important new paintings illustrates with startling clarity how the American artist has - avoiding academicism, eclecticism, and aimless innovation - preserved his honest approach and developed his particular vision.

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April 1, 1947

Mr. Boris Virsky
166 Newbury Street
Boston, Mass.

Dear Mr. Virsky:

First I want to tell you what a really swell time I had in Boston. From the moment arrived until I left I enjoyed every moment. Thinking over the paintings I am convinced that the show will be very exciting, will really make a stir in New York.

Mrs. Walpert feels that if it is agreeable to the artists and to you that we really ought to have a recent Bloom and Ironson in the show. Thinking over the paintings I saw, and discussing the show with Mrs. Walpert, it does not seem possible to hang more than a maximum of twenty-five pictures of varying sizes. And I do think it will make a more interesting show if there is a variety of media. I would be careful, if I were you, in selecting the paintings to watch out and avoid those that show too much Ironson influence in subject matter and design - particularly in the case of Duka and Chaet. Don't mean necessarily to leave them out, but I'm afraid the critics here will not be kind to that influence, and Chaet has some things that do not look so close to Ironson. Having seen only one painting by Duka, I'm not in a position to speak. But I feel strongly that the Ironson influence will be more picked on than the Verbe. Could you also keep the artists down in price? They may feel that in New York their paintings should be priced higher, and as most of them are unknown here, they should not ask too much. Also, please explain to them that we have a strict policy of no bargaining, so the marked price will be the selling price. In order to become acquainted with the paintings, Mrs. Walpert feels that we should have them in New York on Monday, April 21st.

I do hope you will be able to come to New York the first of next week so that we can get started on the catalogue, and discuss the advertising.

Sincerely yours,

Charles Alan

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

April 1, 1947

Dear Edith:

You certainly are more than a girl scout. As you suggest, I am enclosing a form which will tie up this matter and, in the summer, we can proceed on the job.


Your offer to work with the junior Marin on the catalogue is most highly appreciated. My wife will do the research at the public library.

As you say, there will be no competition between our volume and the Freund book on drawings.

Why don't you come out here and visit us?

The very best to you.

Yours cordially,


Albert Christ-Janer

ACJ/cm

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

P. S. I am sorry I had to cut out Lea, Dove, Levandowsky, and Tam. I think your gallery suffered less than any other in the cutting process and still has more than twice as many representatives as any other. There simply is not room enough for me to hang everything I would like to include.

You will notice that I did include the O'Keeffe which I hope will be available.

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

April 8, 1947

Dear Charles:

Thanks for the photo cards. I think we will use the 'uncert' on the catalogue. I think I had and Howard and ads have both as entered to the loan of their Zeiss's, and we are only waiting to hear from Grant and Jennings before our ahead. This should be a most exciting show and we are very pleased with it. I hope you will send us some good material for publicity. We want to give it the 'works'! If we can't put zeroes across, then this place stinks!

Donald Dear sent us a copy of his love publicity. I could well wish he was in M.A. for that purpose!

After the Dove show left for Santa Barbara (of course) Clifford Odets finally came in (with Bronsberg) and also, of course, he came to see the Doves! He was one, and said we all definitely go to Santa Barbara to see them and let me know. It's a long drive to get to Santa Barbara, but I'll do it, and I'll be in with his friends, the practically all the day.

We closed clean up for a dinner Bennett
at home: On 'Cool Action' - 12.00, and the 6 as
follows:

Bill 101	12.00
Don 101 101	61.00
	<hr/> 93.70
all for the in	
Bennett's	6.06
Check to D.A.	<hr/> 34.60

I took out the sitting bill as it was all for Bennett (the others we were able to clean up ourselves but the Bennetts were in terrible shape) and really on your advice, witness your letter of Dec. 10: "...Some of them need reupholstering. You can have that done and send us the bill, noting the artist's name for each mat so we can charge them properly...." I hope this is all right with you!

Love all and all back to you and the 12.43

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not in the throes of the 'little recession'!

Best regards to Edith and to you -

Virgie

P.S. Almost forgot name of purchaser:

Dr. and Mrs. Carl D. Strouse
143 North Stanley Drive
Beverly Hills

April 3, 1947

Mr. Clare Brennwald
American Miller & Processor
330 South Wells Street
Chicago 6, Ill.

Dear Mr. Brennwald:

This is in reply to your letter of March 17th, concerning the painting FLOUR MILL by Arthur C. Dove.

Enclosed you will find a photograph of the painting which is in the collection of the Phillips Memorial Gallery. We are not sure exactly where this mill is located. In all probability, however, it is in the vicinity of Geneva, N. Y. where Mr. Dove resided at that time. The next time I see his son I will inquire. There are other Dove paintings of the same subject - some of them watercolor studies which are more representational than this oil.

Permission to reproduce this or any other painting by the late Arthur C. Dove must be obtained from us. Full credit must be given both the artist and this gallery. There would be a charge for the license to reproduce any of the paintings. If you are interested I shall be glad to quote it to you.

Very truly yours,

Charles Alan
Associate Director

THE STATE UNIVERSITY OF IOWA
IOWA CITY

DEPARTMENT OF ART

April 3, 1947

Mrs. Edith Halper, Director
Downtown Galleries
32 East 51st Street
New York City

Dear Mrs. Halper:

As in previous years I selected approximately twice as many pictures in New York as we can exhibit; and, consequently, if the enclosed final selection contains fewer pictures than I noted, you will understand why. I would appreciate your returning the enclosed blank as soon as possible with accurate information for use in the catalog. We expect to go to press with the catalog by May 1st. After that we hope we may definitely have the pictures selected. Perhaps, if they are sold in the meantime, it would be with the understanding that we would be permitted to exhibit them in the "Iowa Summer Show." I don't like to have the catalog incorrect in any respect.

We are asking Hayes to collect the pictures on May 20th. It will be very helpful to us if the pictures are ready on that day. Last time, Hayes tells me, in some galleries the men had to wait a long time while the pictures were brought out of storage. If they do not have to wait long, the whole job can be done in one day.

The photographs sent to us will be used either to make cuts for the catalog, or to send to newspapers and magazines, or both.

The exhibition will be over on August 1st, and the pictures returned to Hayes for re-distribution. In the event your gallery is closed during August, Hayes will make delivery after Labor Day, or at any time you designate on the blank.

If any picture selected in accordance with the enclosed list has already been sold, the alternative by the same artist may be sent instead, in the event an alternative is listed on the blank. If no alternative is listed, the artist will have to be omitted from this year's show.

I appreciate very much your generous cooperation toward the success of the "Iowa Summer Show."

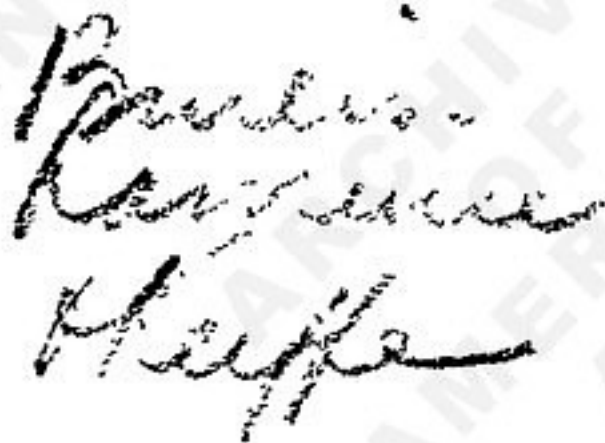
Sincerely yours,



Lester D. Longman
Head of the Department

LDL:ls

Encl: (1)



FREDERICK BEHR

ATTORNEY AND COUNSELOR AT LAW

TELEPHONE MURRAY HILL 3-²⁹³³₂₉₃₄

CABLE ADDRESS, BEHRFRED

271 MADISON AVENUE
NEW YORK 16, N. Y.

April 4, 1947.

Mrs. Ruth G. Halpert,
32 East 51st Street,
New York, 22, N.Y.

Dear Mrs. Halpert:

Re: OPA maximum rentals.

I have before me the order of the Regional Administrator dated March 27, 1947, affirming the findings of the Rent Director of January 30, 1947, as to apartments 4 R and 5 R in premises 32 East 51st Street.

Upon making inquiry as to the receiving four units in said premises, I am advised that an order of affirmance with respect thereto was entered on January 23, 1947, although apparently no copy was received by you.

Naturally these determinations are a great disappointment. What is to be done!

An immediate protest should be filed, which I will undertake to prepare, to protect our rights while the matter is taken up in person with the individual in charge of Rent Controls in Washington, D.C. This is our only avenue of escape, as the acts of the Rent Director are not subject to court review other than the Emergency Court at Washington.

As this would involve my going to Washington for a day or two, and in view of the expense incident thereto, I shall be pleased to discuss the matter with you at your early convenience.

Yours very truly,

F. Behr

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February 11, 1947.

Hon. John D. Vaughan, Jr.,
President Director, U.S.A.,
535 Fifth Avenue,
New York 17, N.Y.

100 East 61st Street
Docket No. II-1-1-10652-7

Dear Mr. Vaughan:

Application is respectfully made for a reconsideration and readjustment of maximum rents in above premises, as fixed by order of your office upon the ground that said maximum rentals, as fixed,

1. produce an extreme hardship upon the landlord;
2. are arbitrary and unwarranted by the facts;
3. inadequate and therefore confiscatory;
4. fail to give due consideration to physical improvements;
5. fail to take into consideration the increased cost of labor and materials;
6. fail to take into consideration increased cost of maintenance and operation;
7. The premises used for purposes of comparability do not provide a proper standard.

These premises and maximum rent orders affecting same were the subject matter of a recent conference between yours truly, Harry James, and Mr. Walter Albert, the owner of said premises; for which reason I am taking the liberty of addressing you personally.

These premises, prior to their purchase by Mr. Albert, in 1944, were operated as a club house.

Mr. Albert purchased at a cost of \$6,610.00 for the purpose of a complete remodeling, - the first two floors to be used as an art gallery, and the upper three stories for housing purposes.

The cost of effecting this remodeling and renovation was upwards of \$45,000., bringing the total investment to upwards of \$80,000.

The following tabulation affords a comprehensive idea of the work undertaken in effecting the alterations, to wit:

Hon. John G. Vaughan, Jr....2.

February 11, 1947.

1. To install plumbing for 3 kitchens, six
bathrooms and two powder rooms.
Complete heating system
Oil burner
Sprinkler System
New Outside Water Main
2. New roof
Skylight and Screen
Vent Ducts for bath rooms
Leaders
3. Oak Flooring
4. Plastering
5. Stairway
6. Doors and Trim for all Apartments
7. Hardware
8. Kitchen unit complete
9. Stoves
10. Refrigerators
11. Fire proof windows and doors
12. Tile Halls and floors
13. Tile Public Halls
14. Tile Vestibule
15. Medicine chests for bath rooms
16. Electrical Work
17. Electrical fixtures
18. Telephone System
19. Change fire places
20. Scrape floors and finish
21. Change partitions
22. Cement Side-walk
23. Cement Cellar
24. Build fire passage to Street
25. New front
26. New entrance to apartments
27. Remove rubbish

CBS IN WALLS

Build stairway from first to second floor.
Store room
Plaster Walls and Ceilings
New Tile floors
New Windows
Entrance to Cellar

.....40,821.00

Hon. John S. Vaughan, Jr....3.

February 11, 1947.

M. Sanders	1,101.39
Penn Painting	1,900.00
I.M. Schwarkopf	500.00
Almac Linoleum & Carpet Co.	340.13
Granick Supply Co.	90.68
S. Silverman	75.00
Weinbeer & Son	155.60
C. Seimer	34.32
Sutton Glass & Mirror Co.	10.20
J.igid	26.00
J. Schnee	21.00
Carlos Lora	20.00
S. Bronson	9.64
A. S. Glass & Mirror Co.	11.00

There is also sent you herewith a set of blue print drawings showing layout as premises existed before alterations were made, as well as after reconstruction.

The premises as reconstructed now consist of

1st and 2nd stories-art galleries

3rd story-entire floor consisting of three rooms is occupied by owner, for which she has charged herself with a monthly rental of \$250.

4th story-has two separate apartments of 3 rooms each -

The front apartment has a living room 14' x 18'; a bedroom 10' x 14' and a kitchen 7' x 7'; the rear apartment has a living room 14' x 16'; bedroom 10' x 14' and a kitchen 7' x 11'.

5th story-has three separate apartments of 1-room and bath; 1-2 room, kitchen and bath, and 1-2-1/2 room; the one room or center apartment is 12' x 12'; the 2-1/2 room or front apartment has a living room 12' x 17'; a bedroom 9' x 10' and kitchenette and bath; the 2 room or rear apartment has a living room 15' x 17'; bedroom 10' x 12'; kitchen 7' x 7' and bath.

The premises have a separate entrance.

Porter service is provided.

The premises are located on East 51st Street, between Madison and Park Avenues, a location recognized by real estate operators as the choice section of the city. There is no building of similar character on the block.

It is our understanding that your Administration for the purpose of fixing the maximum rents on a comparable basis, used the following premises, to wit:

Hon. John G. Vaughan, Jr. 4.

February 11, 1947.

228 East 71st Street
13 East 63rd Street
38 West 65th Street

which, as we shall point out, are not a fair standard or basis for comparability.

228 East 71st Street - These residences are approximately one mile north of our premises; they are located close to Third Avenue. The neighborhood is hardly comparable with Madison Avenue and 51st Street.

Again, this building was altered in 1941 when labor and materials were at their lowest and prices since then have risen 160%.

The apartments consist of but one room and kitchenette and bath with the living room 12 x 24 with an alcove. The building has a frontage of but 20 feet.

13 East 63rd Street - This building was altered in 1936, again, when costs were very, very much lower than in 1945, when the premises in question were altered. The rooms are much smaller, and there is no common ground of comparison.

38 West 65th Street is a private residence, and can hardly be considered as a proper basis for comparability purposes.

Evidently there are many buildings in the immediate vicinity of our premises which would provide a much fairer basis of comparison, and on the basis of which it could be established that the rents as fixed by the landlord are not unreasonable or out of line with rents received for apartments of similar character.

Prior to undertaking the fixing of rents, the owner of these premises caused surveys and appraisals to be made by two recognized real estate firms familiar with physical conditions and rental values in the vicinity of these premises.

Attached hereto are the surveys and appraisals of Douglas M. Alliman Company, dated July 15, 1945, and Van Dam Management Co., Inc., dated August 9, 1945, which we submit set forth the fair and accurate rental value of the apartments in these premises.

The assessed valuation of these premises (1945-7) was \$50,000. The valuation will unquestionably be currently increased.

The premises as presently constituted represent an investment of approximately \$80,000.

The operating and maintenance charges approximate \$10,000. per year, based upon the presumption that no extraordinary expense be encountered, to wit.

Hon. John G. Vaughan, Jr., M.C.

February 11, 1947.

Real estate taxes	\$1,542.00
Mortgage and interest and amortization	2,800.00
Boat (oil)	1,100.00
Paint, cement	706.00
Repairs - approximately	500.00
Electric light and power	200.00
Professional fees (legal and accounting)	250.00
Water tax	100.00
Insurance	400.00
Wages	2,496.00
Painting (estimated)	1,200.00
Supplies	150.00
Exterminator	60.00
Miscellaneous	150.00
Depreciation (building)	1,250.00
(Equipment)	500.00

The present maximum rents as fixed by your administration, which are as follows:

1st floor	\$150.
4th floor-front	90.
rear	60.
5th floor front	90.
center	40.
rear	50.

equal to a monthly rental of \$460, or \$5520. per annum.

It is self-evident that on the basis of present rentals as against an operating and maintenance expense of \$13,500., that such rentals are confiscatory.

I feel that the rentals as fixed by the landlord, which are supported by surveys and appraisals of two qualified real estate appraisal firms are just and fair and in line with comparable apartments in the immediate vicinity, having regard for the increased cost of labor and material.

By making this alteration the owner, who has invested and obligated herself to the extent of \$80,000., has provided housing for six families.

Not only should the rents equal the cost of maintenance and operation, which the rents, as fixed, do not - but they should also provide a fair return upon the investment.

If the landlord had so willed, she could have gotten double the rent charged, because of housing shortage. Instead of so doing, she fixed as rental what she had been reliably informed by competent appraisers were fair, just and necessary to carry the property.

Hon. John W. Vaughan, Jr.....6.

As has been previously stated, these premises are located in an exclusive section, - there is no similar structure on the block; it lies midway between Fifth and Park Avenues, and any comparison with buildings as far east as Third Avenue becomes odious.

The rentals charged are the fair and reasonable rents which could always be had in normal times and are not in any manner influenced by the housing shortage.

There are many converted buildings between 50th and 59th Streets and Park Avenue and 5th Avenue, which do not have the appointment which the premises in question have; where the cost of alterations made do not approximate the cost here entailed yet where the rents are equal and even higher than those charged in these premises.

The undersigned will appreciate the opportunity of a personal conference concerning this matter and further respectfully invites an inspection of the premises by your examiner.

For the foregoing reasons, the landlord respectfully petitions that the maximum rents as fixed herein be rescinded and the original rentals reinstated.

Respectfully,

Attorney for Owner

PD-
LNCs.

March 3, 1947

In consideration of One Dollar and other good and valuable considerations to me paid by The Down Town Gallery, the receipt whereof is hereby acknowledged, I hereby remise, release, and forever discharge the said The Down Town Gallery of and from all debts, demands, actions, causes of action, suits, accounts, covenants, contracts, agreements, damages, and any and all claims, demands and liabilities whatsoever of every name and nature both in law and in equity, which against the said The Down Town Gallery or its successors or assigns I now have or ever had from the beginning of the world to this date.

Witness my hand and seal.

Raube Walters 

Signed in the
presence of:

Stanley S. Ray

April 5, 1947

*Wich State Hospital
Please
416*

Dr. Emerick Friedman
Box 508
Norwich, Connecticut

Dear Dr. Friedman:

I certainly appreciate your invitation, particularly since I am so eager to see the painting. However, life in an art gallery is a pretty hectic one and it seems impossible for me to get away during the season. May I suggest -- if you will take the trouble -- that you have a local photographer take a picture of the Harnett, even if he is not a professional in relation to oil paintings. We shall be glad to pay for such a photograph. The New York rate is \$2.50 to \$3.00. Of course if it were at all possible to get a local packer to crate the picture and ship it to us with all expenses charged, it would be much more advantageous to us.

I can assure you that we are seriously interested in any Harnett and would give you an immediate reply. I do wish that you can follow one of the two arrangements. We shall be most grateful. As a professional, you will understand why it is so difficult for one of us to get away.

Sincerely yours

EGH1a

April 5, 1947

Mr. E. E. MacCrone
2656 Penobscot Building
Detroit, Michigan

Dear Mr. MacCrone:

Enclosed you will find a credit slip for the Marin and Doves which you returned, minus the packing charges. Our records indicate that you had paid a deposit of \$200, leaving a balance of \$182 on our books to your credit. This amount can be applied to any future purchases you may make.

Sincerely yours

EGH1a

April 5, 1947

Mr. Stanley Marcus
Neiman-Marcus
Dallas 4, Texas

Dear Mr. Marcus:

I was very glad to hear from you.

Charles Sheeler has recently brought in several pictures which are the result of his stay at Andover, where he acted as resident instructor for a short time and continued painting his reaction to the locality. The pictures vary in subject matter and in size with a corresponding variation in prices which range from \$2500 to \$600. I shall be glad to send you photographs of the few pictures available. This incident of course is rare as Sheeler is the least productive artist we have and among the most popular.

My best regards.

Sincerely yours

EGH1a

April 5, 1947

Mr. A. Shaw
Alden Road
Norwalk, Connecticut

Dear Mr. Shaw:

In talking with Miss O'Keeffe the other day, your name came up in the conversation and I too wondered whether you and Mrs. Shaw are planning to come in to see the collection we made for your consideration.

Now that she has completed the arrangements for the Steiglitz collection exhibition at the Museum of Modern Art, Miss O'Keeffe can devote more time to her own work and we can show you a superb group of her paintings if you will give us several days notice.

I look forward to your visit.

Sincerely yours

EGHla

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April 6, 1947

Wm. B. Allen
Dear Sirs,

I would like to exhibit
in your gallery very much
my last exhibition was in
Winfield on West 4 St N.Y.
it was reviewed in the
June Art News 1946 Is it

possible for me to bring my
work to your office? I believe
Mr. Renken Lane will remember
me as he has seen my work.

Yours truly,

Lydia Rosen

2954 W 30 St

Coney Island

Bklyn, N.Y.

OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

MISS ELLEN JOHNSON, Librarian

April 7, 1947

Dear Mrs. Halpert:

I had hoped to get in to see you before my departure but a nasty cold confined me to my hotel room the last two days. I did not receive your list with prices at the hotel. Please send it at your earliest convenience as I am unable to insure them, and let me have photographs of the Arthur Dove, the Julian Levi and the Bernard Karfiol. I should also like to have the medium and dates, if possible, of the paintings.

Very sincerely yours,

Hazel B. King

Mrs. Hazel B. King, Curator

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

HEK:lsr

Dictated by Mrs. King but signed in her absence.

*Mr. Carson
Sent 2 photos*

*City Museum
The Museum
Kew - County
Yonkers*

TRUSTEES

W. W. Brockbank, President
Paul Thorn, Vice President
J. F. Wingate, Treasurer
Mae Huntington, Secretary
Glen Turner
Vilate K. Reynolds
Selvay J. Boyer
C. G. Salisbury

Mae

"The Art Center"
Springville High School
Art Association

Springville, Utah

April 7, 1947.

HIGH SCHOOL ART COM.

W. W. Brockbank
Glen Turner
J. F. Wingate
Mae Huntington
Paul Walker

Annual National
Exhibit
April 1 to 30

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Galleries
113 W. 13th St.
New York, N. Y.

Dear Miss Halpert:

An important part of our art program is the series of lectures given during the exhibit to our students and patrons. Much interest and, I might say, much curiosity, too, has been expressed about some of the paintings you sent us. So I am taking the liberty of asking you to send us some information concerning these three:

Circus Poster - Rainey Bennett

Procession - Raymond Breinen

Daybreak by the Sea - Reuben Tam.

We should like to know what was in the artist's mind and what he has tried to say to us through the medium of his brush.

I shall appreciate any help you can give me.

Sincerely,

Mae Huntington, Secretary

146 Darling St. Athens
April 8th 1947.

Dear Edith:-

Regarding your bill, I will have to ask you to postpone payment until I return to N.Y. in June, as I will have to sell some investment. My securities are in safe deposit box in N.Y. and I am hoping the market will strengthen enough by that time to enable me to sell without too much loss. The moral screams aloud:- Never buy another picture on credit.

I am still working on the degree matter. I enclose two letters which will show you the situation to date. Kindly return them when you write.

We are all afoot here with the anticipation that Kuniyoshi is to visit us on May 1st and stay a week.

Mr. Alan

ST BOTOLPH CLUB
115 COMMONWEALTH AVENUE
BOSTON

April 8, 1947

*The Downtown Gallery
32 East 51st St.
New York, N.Y.*

Dear Sirs, -

*Addenda to our memo of
April 7: The nominal entry fee
of \$1.50 for our First American
Water Color Exhibition may be
applied for box of pictures
from your gallery, instead of
for picture for artists wishing
to send.*

The Exhibition Committee

Information copy for Downtown Gallery

*Sent to Bennett - White Mountain 150
Shuler - Small Room
Davis - Anna 750.
Dove - Down 200.
Scholin - in March.
53 Four Girls 150.
The St. Botolph Club!*



ST. BOTOLPH CLUB

115 COMMONWEALTH AVENUE
BOSTON, MASSACHUSETTS

First American Water Color Exhibition

May 12th to May 31st, 1947

To be held concurrently at

THE ST. BOTOLPH CLUB
DOLL AND RICHARDS
ROBERT C. VOSE GALLERIES

*This event has the additional sponsorship of Stuart Gallery, Margaret Brown Gallery,
Charles D. Childs Gallery and Boris Mirsky Gallery.*



OBJECTIVE: TO PRESENT A COMPREHENSIVE PUBLIC EXHIBITION OF THE
BEST CONTEMPORARY WORKS IN THE AQUEOUS MEDIA OF TRANSPARENT
WATER COLOR, GOUACHE AND TEMPERA. AWARDS AND EXPENSES OF THIS
EXHIBITION ARE PROVIDED BY THE CONTRIBUTIONS OF THE LAY AND ART-
IST MEMBERS OF THE ST. BOTOLPH CLUB.

exhibits eligible

One original work in the water-color medium, including tempera, may be submitted to the jury by each artist. It can be of any reasonable size, but must be framed.

shipping and returning

Pictures should be shipped prepaid, or delivered by hand, to J. W. McBrine, 162 Newbury St., Boston, Mass., by May 2, 1947. This firm will receive, handle and repack all exhibits at the expense of the St. Botolph Club. Accepted pictures will be shipped prepaid to source or a point no more distant immediately upon conclusion of the exhibition. Rejected pictures will be returned promptly express only collect, and if brought by hand should be called for upon notification.

sales and publicity

The three concurrent shows will be in the hands of trained gallery personnel who will promote sales in a professional way. A commission of 30% will be charged. The participation of the St. Botolph Club is strictly non-profit, any fractional commissions being returned to its exhibition fund for future public art events. Boston newspaper editors have expressed great interest. Glossy prints of exhibits would be appreciated, and should be mailed to Exhibition Committee, 115 Commonwealth Ave., Boston 16, Mass.

liability

Exhibits will be handled by an expert picture shipper and experienced gallery staffs, and all possible care will be taken, but neither the St. Botolph Club nor assisting galleries will be responsible for loss or damage. The sending of a work of art to this exhibit shall be understood to imply an agreement on the part of the sender to the above conditions.

entry cards

Entry cards for attachment to exhibits may be obtained by filling out accompanying form and mailing with entry fee of \$1.50.

Jury of Selection and Award

FRANCIS HENRY TAYLOR, Director, Metropolitan Museum of Art, New York

PAUL SAMPLE, Artist-in-Residence, Dartmouth College, Hanover, N. H.

KARL ZERBE, Artist, Head of Department of Painting, School of the Museum of Fine Arts, Boston

JAMES S. PLAUT, Director, Institute of Modern Art, Boston

DWIGHT SHEPLER, artist, Chestnut Hill, Mass., representing St. Botolph Club

Alternate: ANDREW WYETH, artist, Chadds Ford, Penna.

AWARDS

THE JOHN SINGER SARGENT PRIZE	\$200
THE ST. BOTOLPH CLUB PRIZE	\$200
THE GEORGE H. HALLOWELL PRIZE	\$100

The above prizes, two of which are named after late artist members, will be awarded to the three works found most meritorious in the estimation of the jury. Honorable mentions will be made at discretion of the jury. The action of the jury in both selection and award will be final. Artists on the jury will be permitted one exhibit, but are ineligible for prizes

WATER COLOR is a traditional medium in Boston, and it is hoped that this exhibition will provide an opportunity for the public to study at one time the interesting handlings and approaches that have been developed throughout the country.

THE ST. BOTOLPH CLUB

CHARLES C. LUND
President

HENRY M. GOODRICH
Secretary

RICHARD F. FULLER
Treasurer

EXHIBITION COMMITTEE

NELSON ALDRICH
W. CLARKE ATWATER
TALCOTT M. BANKS, JR.
GEORGE W. W. BREWSTER

GARDNER COX
PAUL J. SACHS
DWIGHT SHEPLER
HARRY SUTTON, JR.

RAYMOND S. TITUS
EDWARD A. WEEKS, JR.
JAMES N. WHITE

TO OBTAIN ENTRY CARD

Use this application blank in paying entrance fee. Make checks payable to Exhibition Committee, St. Botolph Club, Inc.

Exhibition Committee, ST. BOTOLPH CLUB
115 Commonwealth Ave.
Boston 16, Mass.

I am enclosing \$1.50 for entrance fee to First American Water Color Exhibition of the St. Botolph Club.

Signature

Address

City

State

Blinley,
Hughes.
Proctor.

AMERICAN MILLER & Processor

330 SOUTH WELLS STREET - CHICAGO 6

April 9, 1947

EDITORIAL OFFICE

Dear Mr. Alan:

This is in further reference to the paintings of the late Arthur G. Dove and in particular reference to your letter of April 3, addressed to Clare Brennwald.

We thank you for sending the photograph, and we have noted all you say regarding it and other Dove paintings with great interest.

Inasmuch as AMERICAN MILLER & PROCESSOR is a trade magazine primarily concerned with the technical and commercial phases of grain processing, we have not planned to reproduce, with your permission, any of the paintings referred to except as incidental illustrations.

However, we know that a great number of our readers would be interested in illustrated references to the great work of this artist. Therefore, we do apply for your permission and for the information concerning the payment that would be necessary. Naturally, we will be glad to give full credit to both the artist and to your gallery.

If the necessary fee is not too high, I would appreciate your considering sending to us one or two of the "more representational" paintings so that we could show both the abstract study and the more conventional pictures.

Incidentally, for my own personal information, I would like to know if "Flour Mill Abstraction" is for sale and if so, the approximate price - for the original.

Thank you again for your response to our inquiry. It is greatly appreciated.

Cordially,
NATIONAL MILLER PUBLICATIONS,


Editor in Chief

HKFerguson/CB

Mr. Charles Alan, Assoc. Director,
The Downtown Gallery,
32 E. 51 Street,
New York 22, N. Y.

(* PHOTOGRAPHIC REPRODUCTIONS)

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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
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NLT = Cable Night Letter
Ship Radiogram

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TU84 T.FA1629 NL PD=WUX SANFRANCISCO CALIF 9

EDITH GREGOR HALPERT=

DOWNTOWN GALLERY 32 EAST 51 ST NYK=

HAVE BEEN AWARDED GUGGENHEIM FELLOWSHIP FOR WORK ON
HARNETT. LETTER FOLLOWS=

ALFRED FRANKENSTEIN.

HALPERT..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

100-7936

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NYTC APR 10 AM 4 11

2656 PENOBSCOT BUILDING
DETROIT

April 10, 1947.

Dear Mrs. Halpert:

Thank you for your letter of April 8.

If you have some worthy cause in which you are interested or some struggling young artist who needs assistance, you are perfectly at liberty to use the balance which you say I have on hand at The Downtown Gallery.

Otherwise, I shall leave it there and hope at some later time to have it applied on the purchase of a Marin.

Yours very truly,



E. E. MacCrone.

Mrs. Edith G. Halpert,
The Downtown Gallery, Inc.,
32 East 51st Street,
New York 22, New York.

FREDERICK BEHR

ATTORNEY AND COUNSELOR AT LAW

TELEPHONE MURRAY HILL 3-2833
2834

CABLE ADDRESS. BEHRFRED

271 MADISON AVENUE
NEW YORK 16, N. Y.

April 11, 1947.

Mrs. Edith Halpert,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert: Re 32 East 51st Street

Following the receipt of the notice from the Regional Administrator affirming the decision of the Rent Director, I filed a further protest, a copy of which I enclose for your information.

This morning I am in receipt of a further communication from the Rent Director, which reads as follows:

"Since the Regional Office has already reviewed these cases, we can take no further action. We suggest that you present your request for further consideration to that office."

To seek further consideration from the Regional Office, in view of what has already taken place, is, in my opinion, a waste of time, and I believe our only remedy is by presenting the matter in person at Washington, D.C., which I shall do if you approve and authorize.

Yours very truly,



FB-G
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information given is published 60 years after the date of sale.

April 3, 1947.

Mr. J. J. Johnson,
Rent Director,
335 Fifth Avenue,
New York 17, N.Y.

Re: 4th floor rear apartment, 150 West 4th Street

Re: 4th floor front apartment, 150 West 4th Street

Dear Sir:

The 32 West 41st Street Apartment, owner in fee or premises, 32 West 41st Street, protests the action of the Rent Director in fixing maximum rental of the apartments in said premises, and the action of the Regional Administrator affirming such orders upon the grounds that:

- (1) The maximum rentals, as fixed, are inadequate and confiscatory;
- (2) The petitioner did not receive a fair and reasonable opportunity to present its evidence;
- (3) As to inadvertence, oversight, or neglect, the Director and Administrator failed to take into consideration, or give credence to factors controlling in fixing the maximum rental.

On April 1, 1945, the Rent Director served notice of proposal to effect the following regulation in rent, to wit:

	<u>Present Rent</u>	<u>Proposed Rent</u>
3rd floor	150.00	125.00
4th floor-front	150.00	90.00
4th floor-rear	175.00	100.00
5th floor-front	150.00	75.00
5th floor-center	75.00	40.00
5th floor-rear	150.00	75.00

On April 20, 1946, the Rent Director served a "corrected notice" (Form D-10) of his intent to make the following adjustments:

4th floor-rear	175. to 200.
5th floor-rear	150. to 90.

On April 30, 1946, the Rent Director issued its orders adjusting maximum rents (Form D-20) effective September 1, 1946, as follows:

3rd floor	150.
4th floor-front	90.
5th floor-front	75.
5th floor-center	40.

On January 20, 1947, similar orders were issued as to apartment 4th floor-rear and 5th floor-rear, effective February 1, 1947, as follows:

Mr. J. J. Johnson...2.

April 3, 1947.

4th floor-rear 60.
5th floor-rear 40.

On September 12, 1946, the landlord petitioned for a reconsideration and requested an opportunity to be heard.

On March 27, 1947, the Regional Administrator issued an order of affirmation of the order of the Rent Director entered on January 20, 1947, relating to apartments 4th and 5th floor rear.

Inquiry made of the Regional Administrator's Office on April 4, 1947, by the undersigned as to what, if any, decision had been made with respect to the remaining four apartments, developed the fact that an order had been made by the Regional Administrator on January 3, 1947, affirming the orders of the Rent Director of August 30, 1946, fixing maximum rents as to the remaining four apartments. No copy of this order was received by the landlord and no knowledge was had of its existence until the inquiry on April 4, 1947, at which time a copy thereof was furnished to the undersigned, as the landlord's attorney.

The landlord, having received no reply to its letter of September 12, 1946, protesting against the maximum rents as fixed by the Rent Director and requesting an opportunity to be heard, and being unaware of the order of the Regional Administrator of January 20, 1947, early in January, 1947, personally conferred with the then Rent Director, who, after a cursory explanation of the facts suggested to the landlord that it make an application for reconsideration.

Accordingly, as suggested by the Rent Director, the undersigned, as attorney for the landlord, on January 11, 1947, made an application for reconsideration. In this communication application was again made for an opportunity to be heard. A copy of this communication is annexed hereto.

No reply was received to this letter. No opportunity to be heard was granted, as it is now patent, in view of the dates of the orders of the Regional Administrator that this letter received no consideration whatsoever.

It is maintained that the refusal of the Rent Director and the Regional Administrator to grant to the landlord an opportunity to be heard orally, as requested in its letters of September 12, 1946, and January 11, 1947, so that it might present its own evidence and proofs in support of its protest and application for reconsideration, as it might be advised, was arbitrary and a abuse of discretion, contrary to the provisions of Rev. Procedural Regulations 3, and prejudicial to its interests.

We proceed to a discussion of the application on the merits:

THE PREMISES

The premises are located on East 21st Street, between Park and Madison Avenues.

Mr. F. V. Johnson...3.

April 8, 1947.

Prior to its present use, the premises had been occupied and used as a club house by the "Freedom House."

The premises were purchased by the present owner in 1944 at a cost of \$36,610.00 and converted into art gallery on the first and second floors, and a multiple dwelling consisting of six units on the third, fourth and fifth floors - thus providing six units of housing facilities where previously there had been none.

The premises has two entrances, one into the art galleries and a farther one leading to the apartments.

The premises are situated on a block and in a locality which because of its surroundings has always brought rents considerably in excess of those of comparable construction in other sections of the city.

The cost of the alterations approximated \$40,000. and the finished product represents an investment of approximately \$80,000.

The third, fourth and fifth floors constitute modern apartments and are used and occupied for housing facilities.

The third floor has three rooms, and it is occupied by the landlord as an art gallery, and for which apartment she has assessed herself with a monthly rental of \$100.

The fourth floor has two-three room apartments - front and rear.

The front apartment has a living room 14' x 15', a bedroom 10' x 14' and a kitchen 7' x 7';

The rear apartment has a living room 14' x 15', a bedroom 10' x 14' and a kitchen 7' x 11'.

The fifth floor has three apartments - a front apartment consisting of 2-1/2 rooms with a living room 13' x 17'; a bedroom 9' x 15' and a kitchenette and bath; the center apartment consists of one room 12' x 12' with kitchenette, and the rear apartment has a living room 13' x 17', a bedroom 10' x 12' and a kitchen 7' x 7' and bath.

The maximum rents, as fixed, are confiscatory.

The premises, as converted from a club house to an art gallery and a multiple dwelling with six separate units, represents an investment of upwards of \$80,000.

In order to effect the conversion into a multiple dwelling, it was necessary to entirely rebuild the interior; provide a separate entrance to the apartments, and remodel the front or face of the building.

Mr. J. J. Johnson...4.

April 6, 1947.

Proof as to costs had previously been submitted to the Rent Director, consisting of receipts, schedules and cancelled checks.

The annual maximum rents, as fixed by the Rent Director are aggregate \$5,820.

The various operating and maintenance charges, exclusive of interest charges on mortgages and depreciation on both the building and equipment, aggregate \$8,956., made up as follows:

Real estate taxes (assessed valuation \$53,000.)	1,342.00
Water charge	400.00
Heating	1,100.00
Management	700.00
Electric light and power	200.00
Minor repairs	200.00
Professional services-accounting and legal	250.00
Insurance	400.00
Gas	1,496.00
Printing	1,200.00
Supplies	150.00
Exterminator	50.00
Miscellaneous	250.00
	<u>\$8,956.00</u>

It will be noted that no credit has been taken for such items as interest on mortgages, amortization, depreciation on building and furnishings and equipment, which will add several thousands of dollars to expenses.

The assessed value has been raised from \$50,000. to \$52,000. The tax rate has been stepped up from .0279 to .0295, which involves a substantial increase in taxes within the coming year.

Amortization and interest approximate \$2,800. and depreciation \$1,750.

These premises are located in what is generally regarded and recognized as an exclusive section of the city. Such apartments as are available in this vicinity are called studios and are generally speaking occupied by people engaged in professional pursuits. Such studio apartments, long before city regulations were adopted, were productive of and displayed higher rents by reason of their location and for the privilege of living in this vicinity.

That the landlord in fixing these rentals acted in the utmost good faith is patent when reference is had to the fact that she fixed the rent on the third floor, occupied by herself, at \$400. per month.

Prior to fixing the rents for these units, the landlord consulted with and received appraisals from two of the most eminent real estate firms based on their familiarity with rental conditions and values in this vicinity; who are recognized authorities in this field and whose opinion and appraisals are accepted by practically every investment institution and Tax Department of the State.

Mr. F. M. Johnson...5.

April 6, 1947.

of New York, to wit, Douglas L. Alliman Co. Inc., of 10.15 East 49th Street, and the Van Dam Management Inc., of 108 East 46th Street, to make a survey of other rentals in the vicinity and to advise the landlord what in their opinion would be fair rentals of the different units in these premises, and under date of August 5, 1945 (a whole year before the premises were ready for occupancy) the landlord was advised by the Van Dam Management Inc. that in its opinion that the following were reasonable rents, to wit:

<u>Third floor</u> (one apartment, occupied by owner)	3,000.
<u>Fourth floor</u> - front	2,000.
Rear	1,700.
<u>Fifth floor</u> - front	1,950.
Center	900.
Rear	1,600.

Douglas L. Alliman, Inc., who made a similar independent survey submitted the following schedule based upon its experience and knowledge of conditions in this vicinity, and, having in mind the facilities, furnished, to wit:

Third floor	125. per month
Fourth floor - front	100. " "
Rear	175. " "
Fifth floor - front	100. " "
Rear	100. " "
Center	75. " "

It is a well known fact in the legal profession and investment circles, that such estimates are always on the conservative side.

These opinions were at least worthy of consideration - yet it affirmatively now appears that this is contrary to the fact. The letter of protest was not written until February 11, 1947, and the decision of the Regional Administrator affirming the decision of the Rent Director was rendered prior to the receipt of the letter of February 11, 1947.

Mr. J. V. Johnson...6.

April 8, 1947.

COMPARABILITY

The Rent Director by his orders has undertaken to decrease the maximum rents of the subject apartments on the grounds that the first rentals thereof, as registered, were higher than the rents generally prevailing in the New York City Defense Rental Area for comparable accommodations on the maximum rent dates.

The Rent Director's so called "finding" is a conclusion, and when such conclusion is not based on or supported by facts, such a conclusion must fail.

It is likewise well recognized that an inference may not be based upon another inference - yet this is precisely what the Rent Director has done in this case, - he has inferred from the fact that the rents in the instant premises were higher than those in some other structure, that the rents in the instant case were too high, and again based that conclusion upon the inference that the premises and rents used for comparability were the fair rents.

The Regional Administrator has affirmed the findings of the Rent Director.

Webster has defined "comparability" as

something of equal rank;
Something of equal worth".

That alone, of course, we admit, that secures the buildings with which these premises were compared, that both buildings must be alike, alike in some detail - but they must be substantially of equal worth, - i.e., location, surrounding facilities, air and light, cost of conversion, equipment and furnishings, and if any one of these is a missing factor then they fail of comparability.

In the case of this petitioner's premises, they are located on East 21st Street, between Madison and Park Avenues, but 1-1/2 blocks east from Fifth Avenue. It has excellent shopping facilities, being within short walking distance of several of the large better class apartment stores; the conversion here involved the installation of entire new walls, fixtures and equipment, at a cost of upwards of 45,000; it is based in economics that price is to a large measure controlled by cost of production.

In fixing the maximum rentals the Rent Director has listed three premises used by him as comparable, to wit:

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Mr. E. E. Jonsson...7.

April 8, 1947.

228 East 71st Street
13 East 63rd Street
38 East 65th Street

A survey of the localities and an inspection of the premises, as well as examination of the plan in the Department of Housing, and buildings clearly and definitely indicate that the properties used are not proper 'comparables' and that the acts of the Rent Director in designating same as comparable was arbitrary and cannot be justified as such.

It is a matter of public knowledge that construction costs have risen 71% since 1939 (See records of Department of Commerce and Labor).

228 East 71st Street is a one room apartment. I do not believe that the Rent Director will seriously contend there is any similarity between the two neighborhoods - an important factor in fixing rental values.

Again, the records indicate these premises were converted in 1941; thus the premises, the heating plant, roof, cooking stoves and depreciation, and cost of construction was increased 71%.

Further, it is absurd to compare such a building with the premises in question or to fix maximum rentals in one building based on the conditions existing in the so-called 'comparable'. There is no 'comparability' or 'worth'.

If a proper differential is allowed because of lack of comparability or worth, then it will be seen that the rents fixed by the landlord are not in any sense higher or out of line with those fixed for maximum rentals here. Again, the layout in the so-called 'comparable' is but a one-room kitchenette. Can the Rent Director seriously contend for a 'comparable basis' when he sets off a 1-1/2 room apartment against three room apartments. Yet this is what has been done.

13 East 63rd Street is another building used by the Rent Director for 'comparable' purposes. I frankly ask where does the "comparability" exist here.

The alteration in that building was made in 1936 - costs of construction have risen more than 71% since 1939. Cost of maintenance and operation has increased at least 100%. There has been 8 years of depreciation in the building and all its equipment since the time this building was converted and our premises were rebuilt. Can it be said that the condition of those premises are on a comparative basis with our building which has just been completely remodeled - yet the rent basis is the same. There is neither "equality of rank" nor "equality of worth."

The rooms in our building are much larger. If the proper differential is applied, which should be done, if fair play is to prevail, then it will be found that the rents as fixed by the landlord are the proper rents and are not higher than other maximum rentals on a comparable basis.

Mr. E. M. Jonason...8.

April 8, 1947.

The third building used by the Rent Director for "comparable" purposes is 38 East 65th Street. Examination of plans in the Building Department and investigations made show these premises are being used and occupied as a private dwelling. Here, Mr. Director, may we ask, is there any basis for comparability here?

The landlord has provided 6 housing units where formerly there were none. Is it not entitled to some consideration for having done so?

This landlord has invested approximately \$60,000. in capital improvements. This was not a speculation. If it has been, the landlord could have done a much cheaper job and still got the same rentals on the "comparable" basis.

The rents as fixed by this landlord were based on careful survey and expert opinion as to value - and set on what the traffic could bear.

And the basis of "comparability" adopted by the Rent Director is not based on sound judgment, is arbitrary, and unjust and produces undue hardship upon a landlord because of the manner of application cannot be denied.

That the maximum rentals, as fixed, affecting this structure are wholly inadequate to provide carrying charges and are therefore confiscatory is demonstrated by sentences heretofore set forth.

Because there are certain greedy landlords - who will suck the last drop of blood from the veins of their victim, is no reason why a landlord such as the one in this premises who by every act done has shown its honesty of purpose and its intent to be fair, should be subjected to the same penalties deserved and meted out to unscrupulous landlords.

We are still in the throes of a serious housing shortage. If client has provided six units for housekeeping purposes where formerly there were none. Certainly such arbitrary practices as client has been and is being subjected to, will not be an inspiration to others to invest their funds and then find themselves facing arbitrary fixed and confiscatory rents.

For the foregoing reasons, the landlord respectfully petitions for a reconsideration de novo.

Respectfully submitted,

Attorney for Landlord-Petitioner

32 EAST 51 STREET CORPORATION

ITEMIZED STATEMENT OF COST OF BUILDING AND ALTERATIONS

32 East 51 Street, New York

BUILDING

Purchase Price.....	\$35,000.00
Title Guarantee & Trust Co.....	310.70
Szold, Brandwen & Shubert.....	57.56
Phillips, Mahoney & Fielding.....	25.00

MORTGAGE EXPENSES

Daly, Bain & Vogel.....	597.40
Phillips, Mahoney & Fielding.....	20.00
Michael Herman.....	300.00
Samuel Horowitz.....	300.00
TOTAL ORIGINAL COST.....	\$36,610.66

ALTERATIONS

Harry Turek - Manse Construction Corp.....	\$30,820.00
M. Sanders.....	1,101.39
Penn Painting.....	1,900.00
I. M. Schwartzkopf.....	500.00
Almac Linoleum & Carpet.....	340.13
Gasnick Supply Co.....	90.88
S. Silverman.....	75.00
Weinbeer & Son.....	155.60
C. Reimer.....	34.42
Sutton Glass & Mirror Co.....	30.30
C. Agid.....	28.00
G. Schnee.....	21.00
Carlos Mora.....	25.00
S. Aronson.....	9.84
A & B Glass & Mirror Co.....	11.00
TOTAL COST.....	\$71,753.22

CONTEMPORARY DESIGN, Inc. • 711 FIFTH AVENUE NEW YORK • PLAZA 5-0711

April 11th, 1947

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

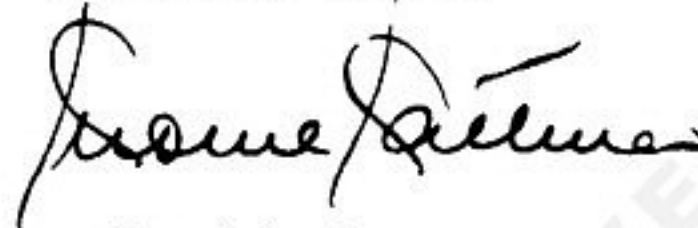
Dear Miss Halpert:

Ruth Reeves called me to advise that you had told her that checks issued by us had been returned to you. Please be advised that this was occasioned by an error on the part of the bank. The checks were originally issued by Modartex Inc. our original name. At the time our name was changed to its present form we informed the bank of the change and instructed them to charge against our account all checks issued by Modartex Inc. Thru some clerical error they failed to do this on the checks issued to you, probably due to the lapse of time between issuance and deposit by you. We are therefore enclosing herewith two checks in similar amount in substitution of the checks originally issued and would appreciate it if you would return the original checks to us for cancellation.

We are sorry if you were inconvenienced by the bank's oversight.

With kindest regards, we remain

Sincerely yours,



President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information may be published 60 years after the date of sale.

a public { gallery
library } of modern art
theatre }

OUTLINES

230 OLIVER AVENUE
PITTSBURGH 22, PA
GRANT 0642

April 11, 1947

Mrs. Edith Cregor Halpert
Downtown Gallery
45 East 51 Street
New York, New York

Dear Mrs. Halpert:

As perhaps I told you on my last visit to your gallery, Outlines has recently been reorganized and endowed as a permanent civic institution. The resulting increase in attendance (due to better publicity) has made it seem necessary to present a series of comprehensive "introductory" exhibits, in order to lay a foundation for a much larger and more varied audience. So far we have had shows of painting and industrial design; the next three will be sculpture, architecture and photography.

It is in regard to the sculpture show (May 4 - June 1) that I am writing to ask your help. We would like, if possible, to borrow a Zorach. Others in the show are Despiau, Maillol, Laurens, Moore, Lachitz, Archavento, Calder, Flanagan, Smith and Horuchi. Do you think you might be able to send us a piece at this time?

W. S. Fuoworth is handling most of the material for the show; however, we would be glad to ask Berkeley to send it if you prefer.

Sincerely yours,

OUTLINES


Elizabeth Raphael, Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

April 11, 1947

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

Well, it's happened, and I'm damned glad of it. The Guggenheimers have crashed through with a fellowship for me to work on our mutual friend, so come June I spend a year in your hair.

I'll be rushing through New York like mad on Monday, April 28 and Monday, May 5, and hope I can see you on one of those days. I'll not be able to start work on the fellowship until the middle of June, when I think I shall go to Philadelphia, for very obvious reasons.

Best regards

A handwritten signature in dark ink, appearing to read "Alfred Frank". The signature is fluid and cursive, with a long horizontal stroke at the end.

Ruth Reeves
434 Lafayette St.
New York 3, N. Y.
GRamercy 5-0374

April 12, '57

Dear Edith:-

Well, your telephone message caused quite a little ripple of agitation. I am always amused when the big money-bags are caught with their pants down, so to speak. But I am sorry all the same that a project I helped to promote caused you even this slight inconvenience. The enclosed excuse is a little on the specious side it seems to me. In a way it is a rebuke to me for forcing the outfit to change its trade name to one I could describe without practically passing out with embarrassment.

Warm greetings -

Ruth-

April 12, 1947

Miss Mae Huntington, Secretary
Springville High School Art Association
Springville, Utah

Dear Miss Huntington:

This is in reply to your communication of April 7th, concerning paintings by Rainey Bennett, Raymond Breinin, and Reuben Tam.

Although I am familiar with these paintings, and they are among my favorites, I could not presume to tell you what was in these artists' minds when they painted. I would suggest that you communicate directly with the artists.

Their addresses are:

Mr. Rainey Bennett
1018 N. State St.
Chicago, Ill.

Mr. Raymond Breinin
1162 N. State St.
Chicago, Ill.

Mr. Reuben Tam
45 Tiemann Place
New York, N. Y.

We appreciate your interest and are sorry that we can not be of more help.

Sincerely yours,

Charles Alan
Associate Director

April 13, 1947

Miss Lydia Rosen
2954 West 30th Street
Coney Island
Brooklyn, N. Y.

Dear Miss Rosen:

We are representing twenty-five artists at present. We do not feel it would be fair either to them or to any new artists to add to our list at present.

We appreciate your interest and are sorry to write so discouragingly, but I am sure you understand our position. We look at artists' work on Friday afternoons. If you are in town some time on that day, we should be glad to look at your paintings and offer you any possible advice, but it will be some years before we shall be able to take on another artist.

Sincerely yours,

Charles Alan
Associate Director

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

April the 14
1947

Mrs Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, 22, N.Y.

Dear Edith:


My summer schedule seems pretty well organized now; I'm writing to check with you and John Marin and young John if the following dates are all right with you. May we begin on the material-gathering and organization of the book about July first until about August fifteenth?

The agreement I sent is, of course, only a way of preventing "poaching" and misunderstanding. We don't question John Marin's verbal statement. I am sure you know that.

May I ask your plain opinion on this: where will John Marin be during July and August and what can my wife and I do to plan living quarters -- small and convenient for the work -- during that time? You are not a business agency, Edith, and please don't go more than give your opinion on this matter. We are all set for the summer here, but we don't know just what we should plan for living in the east, how it is in New Jersey.

With kind greetings to you,

Cordially


Albert Christ-Janer

ARTISTS EQUITY ASSOCIATION

AEA

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Henry Billings
Robert Brackman
John Carroll
Jon Corbino
Gladys R. Davis
Ernest Fienne
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April 16, 1947

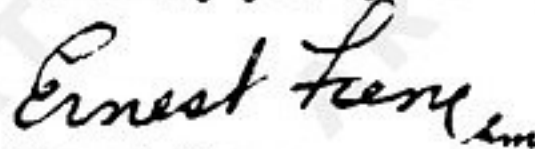

Downtown Gallery
32 East 51 Street
New York, N. Y.

Gentlemen:

In order that we may circularize artists
for our membership drive, we would appreciate if you
could let us have a list of the names and addresses
of the artists associated with your gallery.

Thank you for your cooperation.

Cordially yours,



Ernest Fienne
Chairman,
Membership Committee

EF:hm

39 EAST 35TH STREET, NEW YORK 16, N. Y.

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REGIONAL DIRECTORS:

Millard Sheets, Los Angeles, Calif	Milton Horn, Olivet, Mich
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Kenneth Bates, Mystic, Conn.	Randall Davey, Santa Fe, N M
Richard Lahey, Washington, D C	Arnold Blanch, Woodstock, N Y.
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Aaron Bohrod, Chicago, Ill	Samuel Rosenberg, Pittsburgh, Pa.
Robert Laurent, Indianapolis, Ind	Francis Speight, Philadelphia, Pa.
James Lechay, Iowa City, Iowa	John Frazier, Providence, R. I
John McCrady, New Orleans, La	Marion Junkin, Nashville, Tenn
Herman Maril, Baltimore, Md.	Dickson Reeder, Ft Worth, Texas
Waldo Peirce, Bangor, Me	Francis Colburn, Burlington, Vt.
Karl Zerbe, Boston, Mass	Charles Smith, Charlottesville, Va
Mervin Jules, Northampton, Mass	Kenneth Callahan, Seattle, Wash
Zoltan Sepeshy, Bloomfield Hills, Mich	

WALKER ART CENTER

April 16, 1947

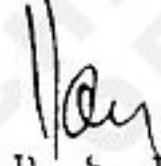
Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st St.
New York 22, N. Y.

Dear Edith:

I am sorry about the delay in settling the insurance on the two paintings. I understand, however, that the adjusters have been back again and that they have set the machinery in motion for a quick settlement.

The adjuster tells me by wire that he has been waiting for you to give him estimates. Maybe so. Anyway, we thought the matter was under control. I hope things go smoothly now.

Sincerely,


D. S. Defenbacher
Director

DSD:ad

1710 LYNDAL AVE. SOUTH • MINNEAPOLIS 5 • MINNESOTA

April 17, 1947

Mr. Boris Irski
166 Newbury Street
Boston, Mass.

Dear Mr. Irski:

Really, it is imperative that I have the titles for the Bronson, Bloom, and Zerba immediately for the catalogue. Monday it will be printed. So you can see how urgent it is.

Also, Mr. Buchheit has asked for more complete biographical data. I know that a number of the people have won prizes and scholarships, and that some are in the permanent collections of public institutions. That is the information we need.

You know, there are 20 items catalogued now. If there are any paintings you want to sell, let me know by Monday. We are afraid it is going to be somewhat crowded. Perhaps Zerba could help you if you want to be any reading.

We also need duplicate photos of some of the more important things. Will you also make the arrangements for the truck to take up paintings for Boston on April 23rd. We don't know who to call.

Sincerely yours,

Charles Alan

April 18, 1947

Dear Alfred:

It was so good to hear from you.

My, my but you take statements seriously. The book-keeper sends these out automatically and I overlooked removing your name from the list. Please don't let it worry you. Whenever you are ready and it is convenient for you to pay, we will accept it, but just forget it until then.

We too are quite excited about Kuniyoshi's trip. It is too bad that you can't postpone your Alabama visit but I suppose one doesn't do such things.

Much as I should like to be with you and the thirty distinguished guests, I have to deny myself the great pleasure for obvious reasons. However, you will be back in this part of the country soon and I shall have the pleasure of seeing you then.

Meanwhile, I shall see you in spirit at the Bar Association. My very best regards.

Sincerely yours

April 18, 1947

Mr. E. E. MacCrone
2656 Penobscot Building
Detroit, Michigan

Dear Mr. MacCrone:

In reply to your letter, may I say that although we are very grateful for your suggestion to assist some cause, we would prefer to retain the balance on our records against a future purchase.

Sincerely yours

EGH1a

April 18, 1947

Mr. I. M. Schwarzkopf
Arthur S. Lukach, Inc.,
292 Madison Avenue
New York 17, N. Y.

Dear Mr. Schwarzkopf:

In your last statement I do not quite understand the Gerhold account, which indicates the arrears of \$150.00, with disbursements of \$90. Will you please explain this.

What is the situation about the Fuller apartment and the large difference he collects, and what we collect? There should certainly be some adjustment as he cannot be entitled to that rental for his furniture and I will not stand for his getting away with it. I also feel that some final decision must be made about the Hutzler apartment. Aside from the fact that she is an undesirable tenant from the point of view of the excessive noise after midnight, there must be some method of getting her out, and since a time element is required, I should think some action should be taken very soon. I will be frank and say that I am not entirely satisfied with the way this house is managed. As a matter of fact in checking with Lawrence, I find that all the work is done right on the first floor, including repairs, installations, as well as the O.P.A. matter. Furthermore, the present income from the two top floors certainly does not justify a \$600 annual expense. I think if you analyze the situation you will agree with me. Don't you think we had better discuss these matters?

Sincerely yours

EGH1a

#32 East 51 Street Corporation

5F	Mrs. Wadsworth Mullen	\$150.
5C	Mrs. P. B. Smith	75.
5R	Mr. Charles Fuller	130.
4F	Dr. Bryant Mumford	150.
4R	Miss Esterlee Hutzler	175.
3rd Floor	Mrs. E. G. Halpert	250.
1st - 2nd - Basement	THE DOWNTOWN GALLERY	500.

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April 18, 1947

Dr. Lester D. Longman
Head of the Department of Art
The State University of Iowa
Iowa City, Iowa

Dear Dr. Longman:

The exhibition list is enclosed with all the data you require.

The Paul Burlin you selected has been sold and tentatively I am sending you my Burlin with a possibility of a further substitution if a new painting is delivered to us, in which event I shall send you a photograph for consideration. I find that the Jacob Lawrence "Radio Repairs" will not be available for such early delivery (I notice that Hayes is collecting on May 20th). I can substitute one from my own collection which will not be for sale. This is called "Funeral Sermon", or we can substitute one of the three young artists you eliminated. Let me know about this. In connection with O'Keeffe, I think it would be advisable for you to write her directly. We have no record of the painting listed by you and I think it would be best to work with her from your end.

The photographs are being sent to you under separate cover together with biographical note. I hope that this year some of our artists will have reproductions in your catalogue.

Incidentally, the gallery will be open all summer so that Hayes can make delivery whenever he is ready to make the distribution.

My best regards.

Sincerely yours

EGH1a

April 18, 1947

Mr. Martin W. Wiesendanger
Thomas Gilcrease Foundation
Ozark & Osage Roads
Route #4
Tulsa, 15 Oklahoma

Dear Mr. Wiesendanger:

We have recently acquired an early American steel pen drawing of an Indian on horseback, a snap shot of which I am enclosing.

As this is indeed a rare subject in this uncommon medium, it occurred to me that you might be interested in this example.

Incidentally, I am wondering whether you are convinced that the Hicks painting of the "Penna Treaty" fits in with the material you have in your collection. From what I hear, the paintings you have are much more professional in character. If you should consider disposing of the Hicks, would you please let me know as I should be interested in repurchasing it.

May I hear from you.

Sincerely yours

EGH1a

April 19, 1947

Station Master
Pennsylvania Railroad Company
Seventh Avenue at 33rd Street
New York, N. Y.

Dear Sir:

On Saturday April 12th I purchased a ticket to New York at the Seaford, Delaware railroad station and took the 5 P. M. train at that point. Enroute the conductor picked up my ticket and in return gave me a passenger check which I placed in the slot of the seat ahead. Later I went into the diner and when I reached North Philadelphia a new conductor asked me for my ticket. I advised him that I gave my ticket to a former conductor and did not recall getting anything but a passenger check. Instead of explaining the customary procedure, he became unbearably rude and insisted that I pay him and at the same time inferring that I was trying to get away without a fare. I finally suggested that he call another conductor to whom I would pay if the error were mine, but would do so only if I were treated with ordinary courtesy. Once again, when he rudely refused, I agreed to sign some papers.

On leaving my seat at the Pennsylvania station in New York the yellow ticket was found by me under a magazine. This is now enclosed.

Two of your railroad employees who were in the same car, were shocked at the attitude of the conductor and suggested that I file a complaint and furnish the information as to the train and car number. But when they advised me that a detailed report which I am not sending would endanger the conductor's job, I decided to withhold the data.

Sincerely yours

EGHla

April 19, 1947

Mr. D. S. Defenbacher, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Dan:

Enclosed you will find a consignment list of the Marin show which should be enroute to you very shortly. You will note that some of the items which were for sale originally are not in the market at present. Those are indicated with an asterisk. You will also note that you have a superb selection for your guarantee.

If you should take photographs of the display, please send me a set, if you remember, to show to Marin who naturally is very much interested in this tour. I am sure you will have great success with this exhibition.

My best regards.

Sincerely yours

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM A GOSLINE, JR. PRESIDENT BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

April 21, 1947

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We are now making plans for our coming annual American exhibition which opens June 1 and closes August 31, 1947.

We would like very much to include in the exhibition the following paintings which we have selected from one or another of the big national showings.

Paul Furlin - Pomunculos
George L. K. Morris - Pittsfield, Massachusetts
Charles Sheeler - Incantation
Niles Spencer - Pike County Church

We are enclosing blanks filled in as far as we can and will appreciate it if you would complete those for the pictures which we may have, and return them to us.

Will you be good enough to fill in other places of exhibition as this information is always interesting for publicity. If you happen to have any other data which will help us with our advance notices or reviews, we will appreciate having that also.

With all good wishes, I am

Yours sincerely,



Director

BmG:HBm

April 22, 1947

Mr. Frederick Behr
271 Madison Avenue
New York 17, N.Y.

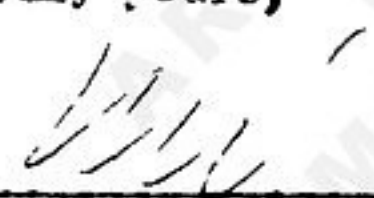
Re: Apt. 5R, 32 East 51st St.
Docket #II-NYM-I-107750

Dear Mr. Behr:

Confirming telephone conversation, I enclose herewith proposal from the OPA to reduce the furnished rent of the above apartment from \$175 per month to \$90 per month as well as notice from them in regard to opportunity to present evidence.

I have asked the tenant to send me a detailed list of all furnishings which I will forward to you as soon as received. Will you be good enough to take this matter up with the OPA and endeavor to obtain a fair furnished rent on this apartment. I believe that the present rent of \$175 will hold until such time as a final order is issued.

Very truly yours,


Irving M. Schwarzkopf

IMS:FO
Enc.

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CARL W. DREPPERD
MATTHEW N. CHAPPELL, Ph.D.
FIFTY ONE EAST FORTY SECOND STREET
NEW YORK

April 22, 1947

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, 22

Dear Mrs. Halpert:

The frontispiece in color in American Pioneer Arts & Artists known as "The Domino Girl" is still my property.

I have owned it for at least seven years and, to the best of my knowledge, it has only been reproduced one other time, in black and white, in "Art in America".

Sincerely yours,



Carl W. Drepperd

C.W.D.

April 22, 1947

Mr. H. K. Ferguson, Editor
American Miller & Processor
330 South Wells Street
Chicago 6, Ill.

Dear Mr. Ferguson:

Under separate cover we are sending you a number of watercolors of the flour mill near Geneva, N. Y., by Arthur G. Dove. We are sending the originals because we do not ordinarily put the artist to the expense of having such inexpensive photographs. They are insured, and I am sure you will take the best possible care of them.

Enclosed is a list of the watercolors and respective prices. The fee for reproducing any of the Dove paintings (oil or watercolor) in your magazine would be \$100. However, it would be possible to purchase the original painting and the reproduction rights for the listed price plus 50%.

All the paintings are for sale without the exception of "ST. JEROME" which is in the collection of the Phillips Memorial Gallery. There is a slightly smaller, almost identical version of this painting for sale, at \$350. If you are interested in that painting we would be glad to have it photographed and send you a print for your approval.

Sincerely yours,

Charles Alan
Associate Director

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PCA

Progressive Citizens of America

205 EAST 42ND STREET, NEW YORK 17, N.Y. • MU 3-5580

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J. RAYMOND WALSH

(partial list)

April 22, 1947

Dear Colleague:

Secretary of State Marshall's recent cancellation and recall of the State Department travelling exhibition in Europe and in South America, has prompted the Art Division of PCA to call upon you as a leader of American culture, for protest.

We regard this arbitrary decision by the Secretary of State to terminate abruptly, all further showing of these pictures, now in Czechoslovakia and Haiti, as harmful to the prestige and development of American art on the one hand, and to the spirit of the United Nations on the other.

The Art Division believes that the issue is not one of schools or styles of painting, used as a basis for attacks upon these exhibitions by the Hearst newspapers and others. Rather, it is our feeling, that ALL artists, quite apart from styles or ideology, are threatened by the destruction of a program potentially as broad and far-reaching as this one. We believe that the issue is one of uncensored cultural exchange between nations and that the State Department's action is detrimental to ALL art and ALL artists everywhere.

If you concur in this, will you add your name to the attached statement which will be sent to the President of the United States and to the State Department.

Cordially yours,

Henry Billings

Henry Billings

Robert M. Coates

Robert M. Coates

Paul Strand

Paul Strand

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To: President Truman and Secretary Marshall:

We, the undersigned, vigorously protest the cancellation and recall of the State Department exhibitions of American painting on tour in South America and Europe.

We feel that the action of the State Department has the effect of condemning American Art and therefore not only discredits American culture, but undermines its great possibilities for creating good will between our own country and the rest of the world.

We cannot agree with Secretary of State Marshall's statement that there are better ways of spending the taxpayer's money. On the contrary, we feel that all culture is important to all mankind and as such should receive the greatest amount of encouragement and dissemination. We can think of no better way to achieve understanding and friendship among the United Nations, than by such exchanges of their arts and sciences.

The attacks against this form of American cultural expression appears, to us, a violation of the democratic tenets recently set forth by Secretary Marshall.

We urge, therefore, that this order be rescinded and the exhibitions be allowed to continue as scheduled. Further, we urge that many other such cultural activities, of ever broader and wider scope, be included in the State Department program.

Name

Address

City and State

(PLEASE SIGN AND RETURN TO ART DIVISION, PCA, 205 East 42nd St, New York City)

uopwa/16

THE STATE UNIVERSITY OF IOWA
IOWA CITY

DEPARTMENT OF ART

April 22, 1947

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

We have received your letter concerning the substitutions for the summer show. Thanks for your suggestions which seem quite suitable.

We will expect Burlin's painting, "For the Love of a Cat," as you mentioned. I understand this is lent from your collection and is not for sale. It has an insurance valuation of \$1,000. Will you please send me information as to the medium in which it is done?

We appreciate your loan of "Funeral Sermon" also from your private collection. It sounds like a good way to represent Lawrence. Will you please send me information as to the medium and insurance valuation, as well as a photograph if it is available.

We will drop the idea of an O'Keefe painting, since we want to complete our records for the catalog as soon as possible.

Thanks again for your suggestions.

Sincerely yours,



Helen Swartley

HS:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1901

SYMBOLS

DL=Day Letter
NL=Night Letter
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N139 DL PD= BUFFALO NY 23 1117A

1947 APR 23 AM 11 46

MRS EDITH HALPERT=

THE DOWN TOWN GALLERY 31 EAST 51 ST:

= COMMITTEE HAS GIVEN MARINS AND SHAHN CAREFUL CONSIDERATION AND REGRETS ONE IS SUITABLE FOR COLLECTION. HOPE FOR BETTER CHOICE WHEN MARIN BUSINESS IS DECIDED. SHIPPING PICTURES TOMORROW. BEST REGARDS=

ANDREW RITCHIE.

Down Town Art Gallery

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

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KHB12 NL PD=SPRINGVILLE UTAH 25

1947 APR 25 PM 11 47

DOWNTOWN GALLERY:

=32 EAST 51 ST NYK=

NEIGHBORING SCHOOL INTERESTED IN KARFIOLS GAY BOUQUET WIRE

COLLECT LOWEST PRICE ACCEPTABLE=

SPRINGVILLE HIGH SCHOOL ART ASSN.

\$1800⁰⁰

KARFIOLS RPT KARFIOLS..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

12-11-1911
12-11-1911
12-11-1911

200 West 16
New York City 11
Apr. 23, 1947

Dear Mrs Walpert:

The following "pictures" which you put into the Sale belonged to the Paul Rosenfeld Estate:

Nagle Still Life Oil on Canvas
Schubert Figure Oil on Wood
" Still Life 1921
Duncan S. Composition Oil on Canvas
Murray S. Seated Woman Oil
Bluemner Building "Water color
S. Still Twilight 1924
S. Landscape with a Road - 1927 Oil
Hugo Etching - 1941

I think you also had the "Turtle" "Berlin" "in the sale?

Anything else of value?

The following belonged to the Rosenfeld Estate:

Nagle Large Water color
Mendelsohn The "Watercolor
Bluemner S. Peace 1924 Water color
" S. Solit 1927 Oil

The D.C. check can be made out to me: Edna Claire Bryner

I do hope we can see you one day soon for dinner. Love, Edna, held down to the ground by a...

Best wishes

Edna Bryner

April 23, 1947

REGISTERED MAIL - RETURN RECEIPT REQUESTED.

Miss Esterlee Hutzler
32 East 51st Street
New York, N.Y.

Re: Apartment 4B

Dear Miss Hutzler:

We wish to give you formal notice that we will be unable to renew your lease after its expiration on September 30, 1947.

Will you be good enough to make any necessary arrangements, so that you can give us possession of the apartment at the expiration of the lease.

Very truly yours,

32 EAST 51st ST. CORP.

ARTHUR J. LUNACH, INC., Agent

BY 

IMS:FO

St Botolph Club.

Pennett	225	White Mountains	150.	200
Shuler	50	Prelude to Winter	650.	850
Davis	94	Ana	750.	900
Dave	165	Dawn # 2	200.	250
Sipson	53	Four Girls	150.	250

April 23, 1947

Exhibition Committee
St. Botolph Club
115 Commonwealth Avenue
Boston 16, Mass.

Dear sirs:

This is in reply to your letter of April 8th, concerning your exhibition of watercolors. We will be glad to send you one watercolor by each of the following artists.

Tainey Bennett
Stuart Davis
Arthur C. Dow
Charles Wheeler
Mitchell Thorin.

If you will please send us four more entry cards we will fill them out and return them immediately. As we understand your letter, the entry fee will be \$1.50 for the group of five paintings.

Very truly yours,

Charles Alan

by

Charles Alan
Associate Director

THE PENNSYLVANIA RAILROAD
ACCOUNTING DEPARTMENT

A.D. 6003
2M 8-6-46

XXXXXXXXXX

G H HEIM
J PAUL
J L HEYWOOD
ASSISTANT COMPTROLLERS

E HART
COMPTROLLER
H J WARD
DEPUTY COMPTROLLER

W F GERROW
AUDITOR OF FREIGHT TRAFFIC
W S PAINTER
AUDITOR OF PASSENGER TRAFFIC
I F MURPHY
AUDITOR OF DISBURSEMENTS
D O LYLE
VALUATION ENGINEER

PHILADELPHIA 4, PA. April 24, 1947

IN REPLY REFER TO ~~XXXX~~

FILE 333-7-924

Mrs. E. G. Halpert,
32 East 51st St.,
New York

Dear Madam:

Our conductor of train No. 454, April 12th, reports you were a passenger thereon Philadelphia to New York without transportation, stating you were unable to locate your ticket.

If there are any facts or circumstances regarding this case which are not fully covered by the conductor's statement, we shall be pleased to have you advise us in order that we may investigate further.

However, if the facts above stated are correct, we would ask that you make remittance of \$ 2.50 representing one-way coach fare due \$2.00 plus 30% tax.

as promptly as possible in order that the service rendered may be duly accounted for on the basis of legal tariff fares, or if you have since located the missing ticket and will forward same to this office, it will enable the closing of our file.

The Federal Interstate Commerce Act, regulating transportation by Rail Carriers, makes it mandatory on the part of the Carriers and also the passengers, that fares contained in tariffs legally filed, be charged for all transportation service rendered.

Please refer to above file in making reply to this letter, or in forwarding remittance to the Treasurer, Pennsylvania Railroad Co., Broad Street Station Building, Philadelphia 4, Pa.

Yours truly

J. S. Painter



For Mrs. H.

Boris Mirski Art Gallery
166 Newbury Street
Boston 16, Massachusetts
April 25, 1947

Dear Mr. Alan:

I need not tell you in what state of excitement we are preparing your show for Boston viewing. It explains my deficiency in writing to you about the details below.

First; some days ago, Boston Truck Company promised me that they would pick up the paintings at your gallery on Monday.

Second; the John Bergschneider Hunchback is a loan from Mr. and Mrs. Carter Higgins of Worcester, Massachusetts. They are worth while catering to, and often make important purchases. I have asked them to make themselves known to you when they are in New York.

Third; the sculpture stands and the six folk art pictures will be delivered to you by Boston Truck Company on Monday. A list with prices of these Folk paintings is enclosed.

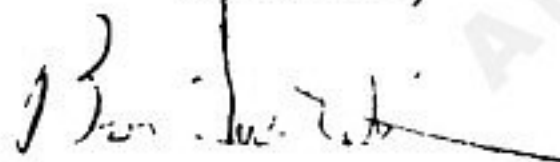
We are making a tremendous effort to have all the New England museums as well as every collector and everybody that is anybody view this coming show, and needless to say, we hope to report many sales. Mr. Plaut is most enthusiastic about this whole thing and is lending a great deal of moral support.

A completed list of prices is enclosed.

Fourth and last; a good number of our artists are to be in New York on Tuesday and will probably besiege your gallery.

Please give my regards to Mrs. Halpert, and if there anything I have not informed you about please let me know.

Faithfully,



Boris Mirski

From the desk of
S. C. WAUGH

Miss. It —

How you are
again — you seem
to be back regularly at
our Fabr. Show —

Sorry I missed
you the first week in
Fabr. — they reported
you were in Florida —

Regards.

SW

4-25-47

AMERICAN MILLER & Processor

330 SOUTH WELLS STREET - CHICAGO 6

April 28, 1947

EDITORIAL OFFICE

Your # 2943

Dear Mr. Allen:

Returning from a brief trip I am surprised to find the several paintings of Arthur G. Dove mentioned in your letter of April 21, here at our office. Naturally, I am very pleased to see these interesting studies. I had hardly expected to see the originals before my next New York trip.

I am returning them by insured, prepaid express, and I hope that they reach you safely.

The reproduction fee is just too rich for our trade magazine's blood! There is no way of finding out such things without asking. Thank you again very much for your kind responses to our various requests for information.

Cordially,
NATIONAL MILLER PUBLICATIONS, INC.


Editor in Chief

HKFerguson/33

Mr. Charles Alan,
Associate Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

P. S. We are also returning the glossy print of the "Flour Mill Extraction" picture.

ST BOTOLPH CLUB
115 COMMONWEALTH AVENUE
BOSTON

April 28, 1947.

Mrs Charles Alan
Associated Director
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mr. Alan,-

The Exhibition Committee
is delighted with the group
Downtown is sending. We have had
a marvelous response throughout
the U.S., and your men will add
greatly. Enclosed find entry cards.

Please expedite the shipment, and
apologize for this delay due to my
not having gotten mail over the
week-end. We have entered these
artists, definitely.

Tringlet Shipley
for the Exhibition Committee

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER 2, MASSACHUSETTS

April 26, 1947

Miss Edith Gregor Halpert
The Downtown Gallery
12 East 51st Street
New York 22, New York

Dear Miss Halpert:

I would like to express a thank of the Worcester Art Museum for your letter of April 23rd, in which you mentioned the St. Louis Art Museum, by Karl Moser and the Pittsburgh Art Museum, by Yuseo Kuniyoshi for the exhibition American Painting of Today which has just come to an end.

The exhibition has received favorable critical comment and has been regarded as one of the most stimulating of a long series of similar exhibitions of contemporary American art.

Thank you very much for your cooperation in making it possible.

Sincerely yours,

Phyllis B. Sawyer
Director
Director

AMERICAN INSTITUTE OF DECORATORS



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GENERAL COUNSEL
MRS. M. M. GIRARD
EXECUTIVE SECRETARY

April 29, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

You are cordially invited to participate in our Inter-professional exchange Panel Discussion on "How can the Decorator help Market Contemporary American Art?" which will be held on Monday, May 19 - 2:30 - 4:30 P.M., at the House of the Academy, American Academy of Arts and Sciences, 28 Newbury Street, Boston, Massachusetts.

Bartlett H. Hayes, Jr., Director of the Addison Gallery of American Art, Andover, will act as chairman of this session.

The panel speakers are:

<u>Artist:</u>	Yasuo Kuniyoshi
<u>Consumer:</u>	Mrs. Howard Mumford Jones
<u>Dealer:</u>	Frank Rehn
<u>Museum Director:</u>	James S. Plaut
<u>Critic:</u>	Alfred M. Frankfurter
<u>Decorator:</u>	Joseph Mullen

We hope you will find it convenient to attend this session and participate in the discussion. Tickets of admission will be sent only to those accepting our invitation inasmuch as accommodations are limited.

We also invite you to be our guest at a Buffet Luncheon at 84 Beacon Street, at 12:45 P.M. preceding the Panel Discussion, and to attend our Dinner at The Somerset Hotel that evening at 8:30, preceded by a cocktail party from 7:30 P.M. This is a black tie affair.

We look forward to hearing from you and to know if you will attend the above mentioned events that are a part of our 16th annual conference proceedings as a guest of the American Institute of Decorators.

Cordially yours,

M. M. Girard

Mrs. M. M. Girard
Executive Secretary

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

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N391 PD= DETROIT MICH 29 253P

1947 APR 29 PM 3 34

MRS EDITH HALPERT=

DOWNTOWN GALLERY 32 AEAST 51 ST=

=AFTER TALK WITH ARCHITECT WHO PREDICTS EARLY BUILDING
HAVE DECIDED TO BUY NO PICTURES NO APPRECIATE YOUR EFFORTS
IN MY BEHALF VERY MUCH MANY THANKS LATER HOPE TO ACQUIRE
ANOTHER MARIN KIND REGARDS=

ROBERT TANNAHILL.

MARIN.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 29, 1947

On April 29th the DG is presenting its first Exchange Exhibition with the Boris Mirski Gallery of Boston. On display in New York are paintings by Berger, Burnett, Burwash, Chaet, Dante, Luca, Geller, Keary, Lambrides, Lieberman, Lyman, Miller, Myrer, Nelson, Northey, Polinsky, Sarnoy, Saxe, Stavropoulos, Iwan Tulysewaki, Wilson, and sculptor Bergschneider.

With very few exceptions, no work by these so top artists has been seen in New York or in national exhibitions. Since its inception, twenty one years ago, it has been the policy of the DG to introduce new talent and unrecognized facets of American art. In 1931 the gallery first exhibited American Folk Art, demonstrating the indigenous roots of many contemporary artists. It was the first gallery to add to its roster important young artists who hitherto had only been on WPA projects. In 1941, the gallery held the first exhibition of American Negro Art, subsequently including two Negro artists on its list. And in 1945, the gallery presented the first show of Inter-American Art.

The DG hopes that this exhibition is the first of a series of exchanges with galleries in other parts of the United States. N. Y. has become the Mecca of young artists throughout the country. They feel that unless they live and work in New York they have no outlet for their work and receive no national recognition. Too often they uproot themselves too early from their native environments and divorce themselves from the mainspring of their inspiration, thereby becoming eclectic or academic. The fear that this concentration of artists in New York will eventually destroy the vitality and comprehensive quality of our native expression is the principal reason for these exchange exhibitions. It is hoped that these important young artists will receive the national recognition they deserve and develop confidence in the local collector will respect them all the more.

This first exchange exhibition, which continues through May 17, makes no pretense at being an exchange between two cities. It is an exchange between a N.Y. dealer representing leading American artists of national importance and a Boston dealer sponsoring some of the most interesting progressive young artists. It demonstrates to the adventurous collector that it is not necessary to cross oceans - that all America is rich with important young talent.

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

April 29, 1947

Dear Edith:

I have just returned from Chicago and the press is winding its coils for an excellent effort on the John Marin book. Everyone at the press is excited about the letter you sent me last month and I think that John Marin can rest assured that the press will go all out on this job.

If you have received my letter of April 20th you, in receiving, will realize of course that I try to attune myself to the personality about whom I write. My book on Eliot Lippman for example is much more formal because the man is very formal. The mood of the John Marin treatment could be distorted largely by a lack of his attitude. In other words, the book, "John J.", could not be a formal letter or other.

I am going to like to begin, as I mentioned in my previous letter, to work this summer during the latter part of June and July utilizing the material. And if you could inquire on your convenience to ask your suggestions about living conditions we would be much obliged to you.

Do you think John can still be in New Jersey this summer?

The book in general would look somewhat like the book's one at which probably copy more color plates.

With cordial best wishes to you,

Yours faithfully,



Albert Christ-Jones

cc/c
Mrs. Edith Greer Walcott, Director
The Oyster Gallery
25 West 51st Street
New York, New York

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

Agreement

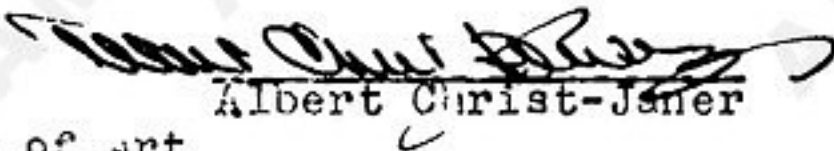
Subject: JOHN MARIN, a definitive biographical study, to be published by the University of Chicago Press.

It is hereby agreed that John Marin and his agents give exclusive permission to Albert Christ-Janer to compile and write the authoritative life and work of John Marin, to be published by the University of Chicago Press as soon as this material can be presented.

This is to be the official biography.

John Marin

Edith Halpert


Albert Christ-Janer

Cranbrook Academy of Art
Bloomfield Hills, Michigan
March 31, 1947

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①
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INCORPORATED 1915
NEW YORK 22, N. Y.

FREDERIC NEWLIN PRICE, President
GALLERIES: 63 EAST 57TH STREET
TELEPHONE: PLAZA 8-1223

**FINE PAINTINGS • SCULPTURE
ANCIENT AND MODERN
ART FOR THE GARDEN**

April 30, 1947

Dear Mrs. Halpert:

Glad to hear some semblance of organization grew and I am writing you as chairman, to recommend we absorb the old American Art Dealers Association, which is incorporated and has some little money. This will save time and money. I enclose the minutes of the last meeting. Please note Mr. Otto Herrington was President, John Levy V. Pres. so John could call a meeting or send around a paper to be signed by the list of dealers legalizing the transfer or revivification of the old corporation. Of course I believe in every dealer being an artist, but that is not an issue, its getting out of the "black class" that is important to me. I will also enclose the Constitution in 3 parts for your review. Please retain these papers for my file. With
kind regards.

Sincerely yours,



Mrs. Michl. Halpert
The Modern Galleries
32 East 51st Street
N. York